

October 1951

Vol. 8 No. 4

Whole No. 32

# The Essay Proof Journal

Devoted to the Historical Background of Stamps



Courtesy of Fred Jarrett

Victoria as The Widowed Queen

Official Journal of the Essay Proof Society

Copyright 1951 by the Essay Proof Society, Inc.

# THE PROOF- - - - -

of a satisfactory auction service is the continuity of outstanding properties that pass through it.

With a record past year's turnover of over one million dollars (including Private Treaty) and already a fine list of properties scheduled for the New Season, H. R. Harmer, Inc. feel justifiably proud in the success of their endeavors to supply to philatelists the world-over AN AUCTION SERVICE SECOND TO NONE.

Whether your interest is in buying or selling, the answer is H. R. Harmer, Inc. Write them either for auction catalogues (they are recognized as the most accurately described) or for details of selling.

## *H. R. Harmer, Inc.*

*PREDOMINANT IN PHILATELIC AUCTIONEERING*

32 EAST 57th STREET, NEW YORK 22, N. Y.

PLaza 3-6481

**The Only Auctioneering Concern in the World  
with Active Houses on Three Continents.**



# The Essay Proof Journal

Vol. 8, No. 4

October, 1951.

Whole No. 32

Copyright 1951 by the Essay Proof Society, Inc.  
Published Quarterly by the Essay Proof Society.

Julian Blanchard, Ph.D., Managing Editor ..... 1 Sheridan Square, New York 14, N. Y.  
Clarence W. Brazer, D.Sc., Editor Emeritus ..... 415 Lexington Ave., New York 17, N. Y.  
George W. Caldwell, Foreign Editor ..... 5512 Hadfield Street, Philadelphia 43, Pa.  
Henry Gates, B. N. A. Editor ..... 456 S. Graham, Pittsburgh 6, Pa.  
Eugene N. Costales, Advertising Manager ..... 99 Nassau Street, New York 38, N. Y.

## Subscription Rate.

\$5.00 per year in advance to non-members and \$4.00 to E. P. S. members.

Price of Single Copies, \$1.50 in advance from Dr. Julian Blanchard, Managing Editor.

There are still available copies of Nos. 1, 3, 6, 8, 11, 17 at \$2.00, 2, 4, 5, 7, 12,  
13, 14, 15, 16, 18-31, at \$1.50 each.

Nos. 9 and 10 only sold in complete sets. Nos. 1 to 20 unbound at \$35.00.

A complete set of No. 1 to No. 28 bound in seven volumes \$56. Nos. 17-20, 21-24, 25-28,  
bound \$8.00 each volume.

One sample copy will be sent to prospective members whose address is sent to the Managing Editor.

## Advertising Rates.

Forms for new copy are closed by the Editor on the first day of January, April, July, October.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users ..... \$25.00  
Inside Front and Rear Covers available in sequence on request by full page users ..... \$22.50  
Full Page ..... \$20.00      Half Page ..... \$10.00      Quarter Page ..... \$6.00  
10 Per Cent. Discount for 4 or more insertions on advance contract.

## Contents

	Page
The Widowed Queen, by Oswald L. Harvey, Ed.D. ....	195
Reviews of Publications .....	199, 220, 237
United Nations First Issue, by George W. Caldwell .....	200
Notes on Line Engraving, by G. F. C. Smillie .....	201
Addenda & Errata .....	206
U. S. Stamp Designers & Engravers, Tentative List, by Sol Altmann (continued) .....	207
U. S. XX Century Essay Designs, Models and Proofs, by Sol Glass (continued) .....	211
Switzerland, Its Essays and Proofs, by George W. Caldwell (continued) .....	215
Scott's 1952 Standard Catalogue, Vol. I, A Review, by C. W. B. ....	219
CAPEX 1951 at Toronto, by Clarence W. Brazer, D.Sc. ....	221
Canada 1851 Issue Designer and Engravers, by Clarence W. Brazer, D.Sc. ....	226
James Abbott McNeill Whistler, 1834-1903, by C. W. B. ....	227
Channel Islands, Essays and Proofs of the 1943 Jersey Pictorials, by William Newport .....	228
Canada, E. P. S. Catalog of Essays and Proofs, Addenda, by Clarence W. Brazer (continued) .....	229
Report of Auction Sales of Proofs .....	233
Paraguay 1868? Essay, Addenda, by Clarence W. Brazer, D.Sc. ....	237
The E. P. S. 1951 Convention, A Brief Story, by Eyeing Spy .....	238
Essay-Proof Interest, by G. W. C. ....	238
Minutes of E. P. S. 1951 Convention, With Reports of Officers and Committees .....	239
Georges Brunel Passes Away, Eminent French Philatelist, by G. W. C. ....	247
Reports of Chapter Meetings .....	248
Society Official Business .....	249

# The Essay Proof Society

## Officers

1951-1952

President ..... Joseph Mandos, 6816 Paschall Ave., Philadelphia 42, Pa.  
First Vice-President ..... Chester A. Smeltzer, 66 West Broadway, New York 7, N. Y.  
Second Vice-President ..... George W. Caldwell, 5512 Hadfield St., Philadelphia 43, Pa.  
Treasurer ..... Julian F. Gros, c/o Poirrette, 136 Madison Ave., New York 16, N. Y.  
Secretary ..... Dr. Julian Blanchard, 1 Sheridan Sq., New York 14, N. Y.

## Directors

J. Blanchard, '52, C. W. Brazer, '52, Jos. Mandos, '52, J. N. Sissons, '52.  
Geo. W. Caldwell, '53, J. F. Gros, '53, Thos. F. Morris, '53, C. A. Smeltzer, '53.  
C. W. Brooks, '54, Sol Glass, '54, S. G. Rich, '54, G. B. Wray, '54.

## 1951-1952 Appointive Officials and Committees

On account of the inability of President Mandos to be present at the last Board of Directors meeting, due to a bereavement in his family, the appointment of Officials and Committees for the fiscal year 1951-52 was postponed. The former Appointive Officials will hold over until new appointments are made, which will be published on this page in our next issue.

# The Widowed Queen

By Oswald L. Harvey, Ed.D.



Courtesy of Harmer, Rooke & Co., Inc.

**"Victoria"**  
**British American Bank Note Co.,**  
**Montreal & Ottawa. Die No. 3**

Alexandrina Victoria, Queen of England, succeeded to the throne in 1837, when she was only eighteen years of age. The admirable Chalon and Wyon portraits of her made about that time show her in the charm of youth and the splendor of royal dignity. Three years later she married a cousin of her own age, Prince Albert of Saxe-Coburg-Gotha, and in that year Great Britain issued the first adhesive postage stamp.

Her second twenty years were the happiest in Victoria's life. Strengthened and enriched as a person by the abiding love and wise guidance of her husband, adored by her people, and supported by some of the most astute statesmen of the day, she ripened into middle age as the symbol of her Empire. By the time of the Crystal Palace Exhibition in 1851 she was undisputedly the outstanding monarch in Europe.



Courtesy of Harmer, Rooke & Co., Inc.

**Newfoundland 1870—33P**



Nevertheless, through all this time she had appeared on postage stamps throughout the realm continuously as a young woman of about twenty. Then, in 1861, when she was forty-two, Albert died, and with him died Victoria's interest in living. She virtually withdrew from public gaze and devoted herself to keeping his memory sacred. It was not until almost a decade after this tragic loss that a postage stamp was printed showing her otherwise than as a young queen. The Newfoundland 3c and 6c stamps of 1870 show a middle-aged woman in her late forties, dignified and simply clad, uncrowned, and wearing the widow's cap.



Courtesy of Harmer, Rooke & Co., Inc.

### Victoria 1873

The Queen's stubborn and pathologically prolonged retirement from public life gave her what would today be referred to as "a bad press." Perhaps the depreciation of her relations with the public is reflected in the postage stamps issued by the Australian colony of Victoria in 1873. They show different portraits of a rather hard-faced Queen in left profile, none of them being attractive. It is perhaps charitable to note, however, that these illustrations are not necessarily indicative of the public attitude; few of the portraits on the stamps of this colony were flattering to their subjects.

Benjamin Disraeli, who became prime minister of England at about the time that the Queen's popularity had reached its lowest ebb, persuaded her, despite her insistent grief, that she should travel about and become reacquainted with her people. She followed his advice, and with notable success. Then, in 1876, when she was about sixty, he convinced her that she should formally assume the title of Empress of India. The honor was received both by the Queen and her public with gratifying approval. But, interestingly enough, no special change was effected in the designing of postage stamps of this period—not even in India, except for the printing, some six years later, of the 1882 issue showing the young queen still, but wearing the imperial crown. Indeed, it was not until 1884, on a five pound postal-fiscal stamp of the colony of Victoria, that she appeared for the first time as undoubtedly elderly, sad-featured, and wearing still her widow's veil.



Courtesy of Harmer, Rooke & Co., Inc. and Heman, Krassa Co., Inc.

### New South Wales 1888 and New Zealand 1891-1895



In 1887 the Empire celebrated the Queen's golden jubilee—sixty-eight years of life, of which fifty had been as Queen of the most far-flung empire in history. Nevertheless, it is pertinent to note that on that occasion not a single British stamp showed her as she was. Most of the colonies, as a matter of fact, issued no new stamps at all, and those that did reproduced the head of the Queen as a young woman.

Then for some reason, the convention concerning the perpetual youthfulness of the Queen broke down. More and more frequently—though still not in even the majority of cases—she appears on stamps as an old woman. There is, however, a curious transformation; the public concept of her has changed. She is not now merely an old Queen, but the Empire, the grandmother of all her people, a tradition, the symbol of her country's greatness. The old woman is clothed with dignity and grandeur. New South Wales began the tradition on the sixpenny (centenary issue) stamp of 1888. New Zealand's pert, sharp-nosed representations on the 2½d and 5d of 1891 somewhat spoil the tradition, but the failure is one of artistry rather than of intent, as is demonstrated by the quietly noble halfpenny stamp of 1895.



Courtesy of Harmer, Rooke & Co., Inc.

Canada 1893—46P

In 1893 Canada showed the Queen, again in widow's cap, but in thoughtful human pose, with hand resting against cheek. Niger Coast, commencing in the same year, printed a series of issues showing the Empress three-quarter face. And the India rupee issue of 1895 presents a magnificent portrait of the imperial ruler—the soldier's Queen. This portrait, or at least this pose, appears again on the stamps of British East Africa (1896-98), Uganda Protectorate (1898), Southern Nigeria (1901), and Canada (1897, in combination with the Chalon portrait).



Courtesy of Harmer, Rooke & Co., Inc.

India 1895

Niger Coast 1893

British East Africa 1898





Courtesy of Harmer, Rooke & Co., Inc. and Vahan Mozian, Inc.

### Some of the Stamps of the Diamond Jubilee Year, 1897

'Ninety-seven was the year of the diamond jubilee and the Empire went all-out to celebrate. Canada produced the first double-header—of the old Queen and her younger Chalons self, referred to above. But the dignified old matriarch of the maple leaf issue of this same year is no longer the broken widow, or even the soldiers' Queen; rather is she the golden image of revered age, calmly gazing into the near future where quiet and well-earned rest await her. Newfoundland, New South Wales and Victoria show faces of equal strength, perhaps, but none so tragically dignified by time and history.

At the very end of her reign the Boer War broke out. There was just time enough to show the Queen on a few more stamps, and they had to be hurried. As the war began, in 1899, she appeared on the three pence stamp of India, again as the soldiers' Queen, the imperial leader. But on Queensland's semipostals of 1900, for a patriotic fund in support of a contingent of Australians to help in South Africa, she appears as the eternal grandmother of soldiers—gentle, calm, and protective.





Courtesy of Harmer, Rooke & Co., Inc.

### India 1899

And that was the end. Victoria died at the age of eighty-two in January, 1901. But there was a philatelic postscript. Subsequent to the official opening of the new Australian Federation's Parliament in that same year, but before a common postage stamp system had been developed, Western Australia in 1902 issued a two shilling stamp, the last printing of the old-queen portraits\* (the same, indeed, as on the Victoria one penny stamp of 1873, illustrated above). On it the Queen looks as she probably appeared in fact during the middle of her long sixty-three year reign—a plump, severe, pugnacious and narrow-minded old lady, very much like any other old lady, different from them chiefly because she wore, and earned, a crown.

---

\* The last of the Victorian postage stamps was the South Australian five shilling stamp issued in 1912, two years after the death of Edward VII. On this stamp, however, the head is that of a relatively young woman.

---

## Great Britain Essay Competition

Five "high value" essay designs submitted in the recent competition for a new series of Great Britain stamps are illustrated in the *Stamp Mirror* for January 13, 1951. They all include the profile head of King George VI facing left as used on the current 1p, but in uniform oval vignettes, with G and R in the designs. The £1 and £5 are horizontal rectangles and only these two contain the country name "Britannia." We regret that no further information as to author, etc., was published with the essays.—C. W. B.

---

## Appreciation of Our Journal

It is a pleasure to acknowledge the complimentary reviews of our July JOURNAL, No. 31, appearing in *Mekeel's Weekly Stamp News*, August 10; *STAMPS*, August 25; *Western Stamp Collector*, Sept. 15; and *The Numismatist*, October, 1951, among those we have noticed. Appreciated likewise is a flattering review of the January number (No. 29) in the *Stamp Mirror*, England, July 14, 1951, concluding with: "In fact, it is well worth the 10s. which it will cost you, and will add permanently to the knowledge of any reader."

---

## Leon Helguera Designs U. N. Stamps

An "adopted son" of America, Leon Helguera, formerly of Mexico, was the only American artist to contribute a design for the first United Nations issue.



## United Nations First Issue

By George W. Caldwell, Foreign Editor

From the very inception of this JOURNAL its editorial policy has emphasized, to a considerable degree, the early issues. In common with all philatelic journals, space limitations have had much to do with dictating this policy. In an effort to widen the spread, the writer recently made a study of new issues with the view to recording data of peculiar interest to essay-proof students. This idea, however, had to be abandoned, because the vast number of new designs appearing each quarter would have forced an enlargement of the JOURNAL beyond the ability of the present Society membership to sustain.

It was recognized, nevertheless, that occasions might arise when the importance of a new issue would warrant a deviation from this decision. The recent appearance of the United Nations first issue is one of those occasions. This is the first time in postal history that an international body has issued its own postage stamps. Exception to this statement probably will be taken by some collectors who hold the erroneous opinion that the League of Nations overprints occupy this unique distinction. But as previously pointed out in this JOURNAL (No. 22, page 86), the League overprints are in the same class as perforated initial stamps used by business firms. The League of Nations stamps were furnished to that official body at face value thru the Swiss post office in Geneva. Notwithstanding their character, the writer suggests that because of their historical interest they be included in a collection of United Nations stamps.

The designs selected for the United Nations stamps represent the considered judgment of a special committee appointed by Trygve Lie, Secretary General of the United Nations Organization. This committee consisted of Shamaldharee Lall of India, Assistant Secretary General for Conferences and General Services; Ruben Dussaut of Argentine, Councillor of the Argentine Delegation to the U. N.; Jean Carlu, French artist who serves on the U. N. Board of Art Advisors for Permanent Headquarters—Carlu is one of the World's foremost poster designers and now is resident in America; and Bernard Davis, patron of the arts and Director of the National Philatelic Museum in Philadelphia. Presumably, others possessing special skills and experience in stamp manufacture were called in for consultation.

The eight designs finally approved were chosen from thirty-six essays, and in general symbolize objectives of the U. N. They are unique in concept by the inclusion of the five languages used officially by the U. N.—Chinese, English, French, Russian and Spanish. Previously no stamps known to the writer have featured more than four different tongues. Below are listed the names of the artists and the denomination to which their designs were assigned.

*J. F. Doeve*, well-known Dutch artist engaged by J. Enschede & Sons of Haarlem, Holland, essayed the design assigned to the 2 cents and \$1 values.

*Ole Hamann*, Danish artist on the art staff of the Presentation Unit, U. N. Secretariat, supplied the 3, 15 and 25 cents design and the one used for the 6 cents and 10 cents air mail stamps.

*S. L. Hartz*, Chief Designer of Enschede & Sons, designed the 5 cents denomination.

*Leon Helguera*, Mexican artist now resident in New York, submitted several essays on his own initiative. One of these was approved and used for the 1½ cents and the 50 cents values.

*Olav Mathiesen*, another Danish artist on the Presentation Unit staff, essayed the 15 cents and the 20 cents air mail design.

*O. C. Meroni*, Chief Designer of Thomas de la Rue & Co., London, provided the design for the 1 cent and 10 cents values.

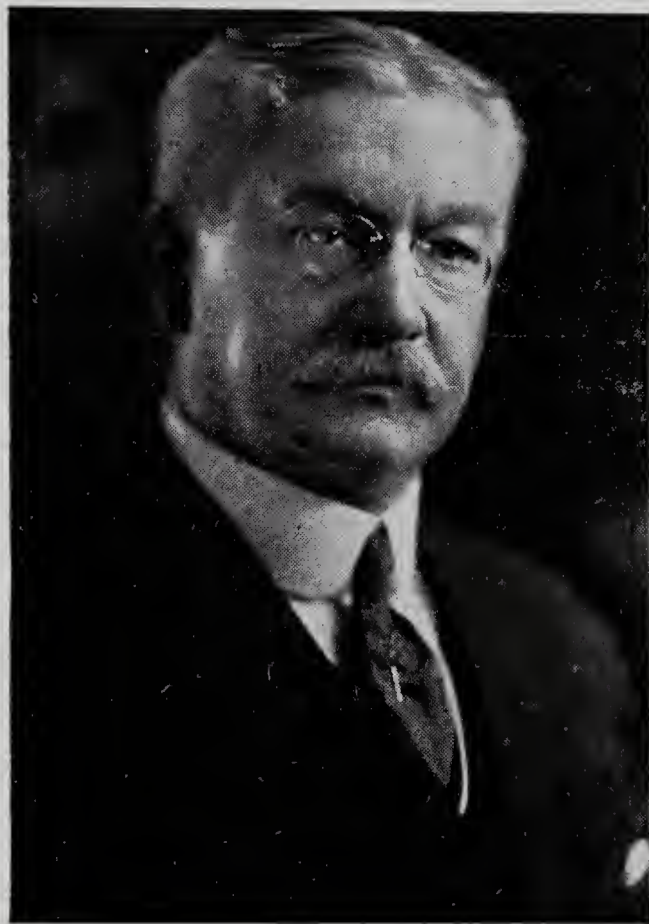
*H. Woyty-Wimmer*, well-known Viennese stamp artist and engraver now in the employ of Thomas de la Rue, essayed the 20 cents denomination.

As this article was prepared well in advance of publication, and at a time when important data had not yet been released, a further brief may be included in a later issue of the JOURNAL.



# Notes on Line Engraving

By G. F. C. Smillie\*



George Frederick C. Smillie  
Chief Engraver, Bureau of Engraving & Printing  
1894-1922

## A Designer Criticizes a Progress Plate

Copy of Kenyon Cox letter to Bureau of Engraving & Printing, Washington, D. C., re: engraving of design for [\$100 Federal Reserve] bank-note back. [This letter gives an insight into the minute skill required of allegorical portrait engravers.—C. W. B.]

Windsor, Vt., July 21st, 1913.

Bureau of Engraving & Printing,

J. E. Ralph, Director,

My dear Mr. Ralph:

The second proof, which I have just received, of the die engraved from my design for the backs of the U. S. note is so great an improvement upon the first, and so nearly what I want in many ways, that I hate to find any further fault with it. The brilliant, even sparkle and silvery tone of the whole thing is admirable, and the style of engraving carried out with great success. I think the work will reflect credit upon the Bureau and upon Mr. Smillie and I quite understand that to get this effect, which I hoped for, we must accept some loss in the classic severity of the drawing. Countless little accents must, in the material, be either slightly overdone or omitted entirely, since the delicate gray line of the pencil cannot be given on steel. Therefore a certain exaggeration of modeling and of change of direction in the line is to be accepted as preferable to the rigidity and woodenness that would come of the attempt to chart them.

Still, Mr. Smillie has shown himself so able to follow my wishes that I feel encouraged to make still further demands on him in the effort to make this as fine as possible, the finest thing of the kind in modern work—which is what we ought to aim at. It is really only in the heads that I wish for further effort—the little things which I might criticise elsewhere are of less importance and, as I have said, one might lose as well gain in the attempt to improve them.

\* From handwritten notes dated 1912 to 1917 by the late G. F. C. Smillie, Chief Engraver at the Bureau of Engraving and Printing 1894-1922, made available by Mr. and Mrs. F. B. Smillie and arranged by Clarence W. Brazier. A selection from these notes appeared in JOURNAL No. 30.—Editor.



The head of Peace, which is one of those I last had in the original design, is greatly improved, but the foreshortening is still not quite satisfactory. The mouth is not quite in line with the eyes yet, and does not turn around the head sufficiently. Note the direction of the dotted lines on this rough diagram, and the sudden turn down of the far corner of the mouth to bring it down to line. In the engraving these lines are not parallel but farther apart on the left. This not only falsifies the perspective of the head but gives the lower lip the air of being thrust up and out in a sort of one sided pout which entirely changes the expression of the head. Also the chin and jaw, where the arrow points, seems cut away a trifle, making the face a little round and weak. I think this is, perhaps, a matter of a little too much shade rather than an actual false line. Of course all these things, in this scale, are very minute.

If Mr. Smillie can manage to get this head right I should be inclined to let him off everything else, but I think several of the other heads can be improved.

In the head of Labor the shadow by the wing of the nose is too long and runs down into the shadow at the corner of the mouth, which gives the head a pudgy look. The shadow should be more restricted, letting some light through between it and the other shadow where the arrow points. The masculine look of this head is due to restricted and clearly marked shadows with very pale half-tones making it firm and irregular rather than round.

In the head of Plenty the shadows at corner of mouth and nose and under lip should be almost obliterated, leaving the contours clear and open. It wants *very slight* modeling throughout. The brow should be indicated as taking a higher arch, the upper lid ought to be more level, and the triangle of the whole eye shorter. I have exaggerated this a trifle in the diagram. The little sketch to the left is a caricature of that in the engraving. Of course the real differences are very slight, but an exaggeration is the only way to show them.

The head of America is so good that perhaps it would be better not to change it. The upper lip might be very slightly thicker at the point marked, and the lower lip a trifle wider also, but unless these changes can be made with the utmost delicacy they had better not be made at all. The general expression is very good and overdoing of these changes might spoil it.

The head of Commerce is the least good of the five, after that of Peace, and there the faults are more definite. The whole face is too round and the features set in too straight a line across it. It should be more triangular and the lines of the eyes and mouth should be higher at the ends and dip in the middle. The end of the nose is also more triangular. It is the reverse of the foreshortening in the head of Peace, where the lines go in the opposite direction. Again my diagram is exaggerated to make it clearer. The lips, also, are hardly full enough in the engraving.

Apart from the heads there are only one or two little things that I think it worthwhile to mention. There is a good deal too much shading on the wrist of Peace opposite the arrow. This point should be very open and clear.

Also there is an accidental slip of the graver at the corner of the lowest leaf on the wreath of America. This I did not mention before because I imagined it would be cleared away as a matter of course. Probably it is not worth mentioning now but if it has escaped attention it might be looked to. For the rest, it really does not harm there and one can hardly see it. In all changes reference must, of course, be made to the original design.

Has any final decision been come to about the signature? I should like to have my name go down with this if it can be done, and I believe Mr. Fraser was allowed, or asked, to sign his nickel.

I have made no corrections on the proof itself, but will send it back if you want it. Otherwise I should appreciate having it. Of course I shall want still more the *final* proof.

In concluding, let me thank Mr. Smillie, through you, for his patience and intelligence in trying to get just what I want, and all the Bureau, including yourself particularly, for the hearty cooperation you have given me.

Yours very sincerely,

Kenyon Cox

## A Painter's Criticisms of Engraving

The contention of Mr. Kenyon Cox that line engraving "has no business in the depiction of tone values"—that "its function is in the field of decoration" (stated to the writer in his studio, 1912) is without warrant or foundation, and existent only in his personal opinion or prejudice. What limitation can be placed legitimately upon the competent application of any medium of representation? Why not deny to the painter depiction of aught but decorations because he cannot give the relief of sculpture—or, of sculptors because their figures lack motion?

Any medium which can afford pleasurable portrayal of any aesthetic scene or object is legitimate, and artistic to the extent that it meets the demand for cultivated visual gratification. The degree of mechanical labor involved does not qualify it as art unless the art quality is modified or subordinated to the mechanical means employed.



It is usual for painters to enthuse, in moderation, over the products of the wood-engraver—and why should they not! for they are exquisite! But the line is drawn at modern steel—and copper—engravings, their contention being that the art of engraving expired with the eighteenth century and the names of Robertus Strang and Raphael Morghen. Why? The answers are arbitrary and unsatisfactory, usually superficial and may be bunched in their favorite term of opprobrium, “mechanical.” Some critic made comment upon the circumstance that the engraver, to kill the grinning lights of the intersections of cross-hatching, put a dot in the diamond—and the phrase has become the cant criticism of the craft.

The fact is that there has been little time or attention given to original investigation or study of engravings since the middle of the 19th century, and, in lack of any original opinion or knowledge, quotation of some previous criticism cloaks the superficiality of the later exponent. Naturally the “catchier” the phrase the more permanent the impression and if one can but distract attention from one’s ignorance by firing a squib—it will be chosen. “Mechanical,” and “the dot in the diamond,” meet the demand for the modern critics—who keep pace with the times, which, more’s the pity, do not make for either thoroughness, grace or culture, least of all perhaps in taste for the arts—painting, architecture, engraving, which were part of any cultured person’s education during the 18th and early half of the 19th century.

It would be interesting to know how many painters have ever made even a casual effort to know and appreciate line engravings. Is it reasonable to expect that the charms of engraving are any more obvious than those of painting, sculpture, architecture? Is the untutored sense adequate to either the appreciation or comprehension of the varied elements of beauty, the art, of these products of the aesthetic sense? Then why should the untutored publish their “un-appreciative” condemnation of what they have never studied, never made effort to comprehend or discover its merit? Freehand etching, because simple and akin to pen-sketching, catches the painter’s fancy because it comes within his experience and comprehension—and because it is printed from a plate he assumes an attitude of thereby knowing enough of plate-printed art to visit his opinions. He is wrong.

Because the simplicity of the earliest endeavors in the field of line engraving come within the easy comprehension of an untutored perception, they meet with the approbation of painters. But engraving was not born full grown and perfect. The rudimentary first-steps were not the full process of that any more than other arts—and it was only gradually that the process and possibilities of line developed from “lineness” into tone and texture, while the un-educated perceptions have not studied to follow or understand.

## Uninformed Criticism

It has been a matter of interest and curiosity to discover why painters and people more or less connected with art have valued the work of the earlier engravers so much more highly than later handlers of the burin. The preference for originals over reproductions of the drawings or paintings of others than the engraver is quite understandable, but even between reproductions of the earlier period, say from 1445 to 1525 and the English school of the early nineteenth century, preference seems general for the earlier work. At that stage the lining was stiff, mechanical, feeling its way towards the possibilities of tone and texture which was later developed. The results were crude, the lining obtrusive, the effect metallic, in rendition of flesh, foliage, draperies, earth, sky, water. There was little if any variety in the texture of each of these diverse subjects. Yet the universal criticism of later products has been that they were “so mechanical”—and the special *bete noire* of the critic has been the inter-dot in the cross-hatching used to kill the flickering lights and extinguish the excessive liney quality and reduce it to a tone:—obscure the mechanical.

The belief is engendered that most of the criticism is mere repetition of what some few critics have said, and that those original critics lacked the cultivated perception which

came to those who pursued the art and outgrew the primitive ideas which lie at the beginning of every art. The same degree of perception or taste in painting would have confined it to the primary colors and two-dimension paintings of ancient and medieval times—and certainly the technique of the various schools and certain painters should, in equity, become utterly abhorrent to these objectors to the mechanical in art.

The much admired engravings of Marcantonio Raimondi, Albrecht Durer, Goltzins, Lucas Van Leyden, Montegna, were as mechanical as it was possible for them to make them with the appliances and the knowledge at their command. They were the initial wavering notes of novices in a new and unexplored mode of expression. Those who followed found new tones, a larger gamut, and an infinity of expression undreamt of by the earlier venturers in the art. Is it reasonable to assert that those who began with the perceptions of the critics, and then studied and experimented, should but have wider knowledge and a better point of view? Does study dull the perception or lessen appreciation? Is engraving unique amongst human achievements in that the more thoroughly one studies it the less one knows? Yet that is the only inference to be drawn from the criticisms. If it is forbidden that advance should be approvingly made from the crude beginnings, sculpture found its purest expression in the products of primitive people, or certainly in the mechanical conventions of Assyria or Egypt—certainly not in the acknowledged truthfulness to form idealized as in Greece. The weird chants of savages should still prevail in music, or at most the Greek or Roman tonic scale should be regarded as the perfect music—and the “mechanism” of Beethoven sonatas—still more of symphonies, to say nothing of Wagnerian compositions, should be anathema. An orchestra should be the unpardonable sin of mechanical mixture—losing the pure notes of single instruments in tones and harmonies of combination in which no one shall invariably dominate.

### Engraving Not “Mechanical”

*The self-satisfied attitude of the painter* towards the engraver is somewhat comical. He refers to the “mechanic” as a copyist. He extols the mezzotint and the etching and condemns the line engraving. In each and all of which he forgets himself as the most abject of copyists; forfeits his own slavish mechanism to the particular technique in which he was schooled or to which he may be addicted at the time; and is voicing himself as achieving what is almost photographic in its destitutions of texture, or has all the abandon and accidental quality of a pen-sketch, the simplest possible forms of absolute reproduction, while he condemns an art more difficult to perceive and appreciate than his own.

The sneer of the painter that “*engraving is mechanical*” is misplaced. Misplaced first, because insofar as it is applied to a set mode of using a tool, the “technique” of the schools is nothing but mechanisms; and second, because line engraving is not a mere reproduction of the light and shade of an original, but an absolute translation into another mode of expression, where directions of line and varying textures interpret into another language of the eye what the painter copies as color alone. The perception of this other-language art is not attained without effort and study, but when acquired affords an exquisite delight added to the charm of light and shade and form.

At the foundation of this other-art lies direction of lining: its determination so that it may most aptly describe the form of the original object represented. Study and experiment reveal that of the many optional directions one of but a few of the possible directions will most fitly express the surface. This choice must be modified by consideration of the character and direction of crossings, and each of these is qualified by the texture necessary to express either the color or texture of the original. In this field *harmony of line* plays a most important part: the interplay of lines so as to flow agreeably and harmoniously together, incidentally altering textures by the variation in relative direction of crossings.

This choice of the word harmony in connection with the direction of lines is particularly apt, because, like the interplay of disconnected, sometimes unmelodious, but associate parts which in their varying combinations yield an exquisite harmony and awaken emotions of the most varied character, so in the visual field study leads to an appreciation of similar results from similar associations of line and dot.



Next comes "Texture," which is the life of an engraving—its color and texture combined, expressing something of each. These are obtained by qualities of line—close or open, heavy or light, continuous or broken into dots, which in turn may be long or short or triangular; arranged in linear succession or disarranged in regular or irregular form: left clear or filled in with inter-dotting. All of these are capable of further variation by the use of crossings, which may in turn be of either of the different qualities of line or dot enumerated for the first line, and this is *multiplied* by every possible *angle* of crossing. Beyond this still, lies the possibility of second or third or even fourth crossings. Hence there is an infinitude of textures possible, and from this the engraver, harnessed first by harmony of direction, must make choice and combination of such as his taste and experience suggest are beautiful to the eye as well as interpretive of his subject.

That the charm of this other-art does not reside in the mechanic or mechanism is proved by the fact that a mechanical engraving where exactitude and the line command attention is quite as abhorrent to the print-lover as to the painter.

Tho produced by a mechanical medium, the object desired and sought is un-mechanical—to obtain such an interplay of lines and dots, here emphasized, there lost or merged or scattered, here clear, there crossed, then perhaps re-crossed and interdotted until it becomes a mere tour. It resembles the product of an orchestra. Each instrument with its individual character winds its way through a symphony more or less melodiously but mostly less, and all instruments are controlled by the mechanism of rythm, time, tempo. Here and there solos, duos, trios, quartettes, quintettes, sextettes or full choruses are interwoven into a harmonic whole which is entirely dissociated from the individual instruments as truly as a melody is a thing apart from the individual notes. The parallelism goes further. As the rythm of music is broken up into rigid mathematical periods, so the lines figure in Engraving—the other-art: and as the mechanical rendition of music kills every emotion and makes of it a source of distress rather than pleasure, so the mechanical engraving fails of its purpose to interpret into the other-art and excites the resentment rather than the admiration of the true print-lover.

## Historic Origins of Engraving

The arts of depiction expressed in moulding, carving, painting, and engraving are based upon origins which are lost in the vastness of prehistoric past,—trickling through the vast ages which have elapsed since the cave man painted, moulded, and engraved upon rock, horn, and shell the images of the deer, buffalo, mammoths, elephants, foxes, pheasants and other creatures with which he was familiar. Working mainly in imperishable material, the evidences of his artistic genius are being unearthed in deposits coeval with the last great glacial epoch (Würm) and today disclosed to a generation removed by a period variously estimated at from 20,000 to 40,000 years. A respectable antiquity as human affairs go. The walls and ceilings of the caves of Dordogne, France; Altamira, Spain; Gironde, yield evidence of the skill and patience of the cave-men in decoration, whilst their floor deposits sometimes to a depth of many feet have preserved for our inspection tools, weapons, ceremonial objects, engraved and carved stones, ivories and bone for decorative purposes. Thus the art impulse dates back to pretty near the beginning of man's ability to shape objects of utility or offense and defense, antedating agriculture or domestication of animals; and, of the various modes of expression, the scratched or incised decorations seem to have been the earliest. From this earliest art engraving was born about the middle of the fifteenth century, another phase of engraving which forms the subject of our address.

For many centuries dating back to prehistoric times metals and minerals were engraved with emblems, insignia, names and devices for ornament or utility—for direct viewing or in reverse as impressions from a seal, and many of these are of exquisite design and workmanship. The beautiful seals and cylinders of ancient Assyria, Phoenicia and Egypt, engraved for the purpose of reproduction in reverse on wax or other ductile

substance, would seem to have naturally led to pictorial engraving on metals for similar reproduction by printing on papyrus, parchment paper or similar substance. But such was not the case. While engraving of elaborate character was being done on metal for the decoration of all sorts of objects from architecture to kitchen utensils, weapons, armor, even flat plates to be stood upon altars, and the reproduction process of seal engraving was practiced at the same time by the same hand very often, yet plate printing as we know it, practically the same process as seal impressions, came through another channel. It is curious, and illustrates the universal lack of observation and combination of co-existing processes.

For the purpose of recording his designs the engraver on metals was accustomed to rubbing darkened oils or soap into the lines of his engraving, wiping the surface clean, and leaving the lines filled with the substance. Then by placing over it a piece of paper and holding it firmly in place whilst rubbing it with a burnisher, the ink (we may call it) from the lines would cling to the paper and thus yield an impression of the plate in reverse of the engraved surface, which was preserved for permanent reference. Not until the middle of the fifteenth century did the idea occur to anyone of making the impression the object and engraving the plate merely the means to the end. Martin Finiguera of Florence is credited with being the first to thus seek a new purpose in engraving and give birth to art plate-printing.

### Creative Imagination Required

The engraver has no such latitude as the painter in the matter of accurate drawing. Outlines cannot be so readily disguised or hidden in a jumble of lines as can the definitions of a painting in vagueness of color.

Apart from the creative conception and composition of a story-telling picture, there is more purely imaginative work in a good line-engraving than in a painting equally good or even better. The painter having approximately perfected his scheme uses his models—one, several or many,—portrait, landscape, still-life, which he may modify in arrangement, lighting, idealization by elimination or addition; but these furnish visible position bases upon which to build his coloration scheme, his drawing—indeed the whole product of his art. He has a tangible fixed foundation upon which or from which to proceed.

With the line-engraver it is not so. He translates colors into fixtures born of experiment and selected by an arbitrary judgment of fitness. These imaginative fixtures are qualified by the tones and textures of the subject—but in no degree suggested by them. The effects produced by the arrangement, development, modification or juxtaposition of these textures depends solely upon a mental concept—creative imagination.

(To be continued.)

---

### Addenda & Errata

The "Canada 1897 Maple Leaf" review in JOURNAL No. 31, p. 155, was written before the proofs were seen as listed in the Canada Catalog Addenda on page 177, which lists six 1897 UX15TC 1 cent Post Card trial color proofs. A cross reference should therefore be inserted on page 156 in the first line of the third paragraph after the illustration number 67E-B, "see UX15TC on p. 177 of this JOURNAL No. 31." Some of these may be the same as those listed by A. E. Stephenson. Also in the following paragraph, tenth line, 69E-AA should read 69E-A.—C. W. B.

---

On page 140 of JOURNAL No. 31, the year 1850 in the title of the illustration should in both cases be 1840.

On page 132, in the second line of the last paragraph but one, CANADIAN should be CANADA.



# U. S. Stamp Designers & Engravers Tentative List

Compiled by S. Altmann, E. P. S. 25.

Largely from data accumulated by Clarence W. Brazier.

(Continued from JOURNAL No. 30, page 83.)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
<b>1929—Electric Light Golden Jubilee</b>			
2c A. R. Meissner (self)	J. C. Benzing (self)	E. M. Hall (self)	J. C. Benzing (self)
<b>1929—Sullivan Expedition</b>			
2c C. A. Huston (self)	John Eissler (self)	E. M. Hall & E. Helmuth (self) (Johl)	
<b>1929—Battle of Fallen Timbers</b>			
2c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall & E. Helmuth (self) (Johl)	
<b>1930—Ohio River Canalization</b>			
2c A. R. Meissner (self)	Fred Pauling (self)	E. M. Hall (self)	
<b>1930—Massachusetts Bay Colony</b>			
2c C. A. Huston & A. R. Meissner (self)	L. S. Schofield (self)	E. M. Hall, W. B. Wells & (self) D. R. McLeod	
<b>1930—Carolina-Charleston</b>			
2c C. A. Huston & A. R. Meissner (Johl)	J. C. Benzing (self)	Frank Lamasure (self)	
<b>1930</b>			
1½c C. A. Huston	John Eissler (self)	E. M. Hall	
4c C. A. Huston	John Eissler (self)	E. M. Hall	
<b>1930—Braddock's Field</b>			
2c A. R. Meissner (self)	John Eissler (self)	E. M. Hall, W. B. Wells & (self) Alton Payne	
<b>1930—Von Steuben</b>			
2c A. R. Meissner (self)	L. S. Schofield (self)	E. M. Hall & H. E. Earle (self) (self)	
<b>1931—Pulaski</b>			
2c A. R. Meissner (self)	John Eissler (self)	E. M. Hall (self)	
<b>1931—Red Cross</b>			
2c C. A. Huston & A. R. Meissner (Johl)	John Eissler (self)	E. M. Hall (self)	C. F. Wittenauer (self)

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
<b>1931—Yorktown</b>			
2c C. A. Huston (self)	John Eissler (self)	E. M. Hall (self, white letters) J. C. Benzing (self, color letters)	
<b>1932—Washington Bi-Centennial</b>			
1/2c C. A. Huston (self)	J. C. Benzing (self)	D. R. McLeod (self)	C. F. Wittenauer (self)
1c A. R. Meissner (self)	John Eissler (self)	E. H. Helmuth (Johl)	E. H. Helmuth (Johl)
1 1/2c C. A. Huston (self)	J. C. Benzing (self)	W. B. Wells (self)	C. F. Wittenauer (self)
2c C. A. Huston (self)	John Eissler (self)	E. M. Hall (self)	
3c C. A. Huston (self)	J. C. Benzing (self)	D. R. McLeod (self)*	
4c A. R. Meissner (self)	J. C. Benzing (self)	Frank Lamasure (self)	C. F. Wittenauer (self)
5c A. R. Meissner (self)	John Eissler (self)	H. S. Nutter (self)	
6c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall (self)	C. F. Wittenauer (self)
7c C. A. Huston (self)	L. S. Schofield (self)	E. H. Helmuth (self)	C. F. Wittenauer (self)
8c C. A. Huston (self)	E. J. Hein (self)	W. B. Wells (self)	
9c C. A. Huston (self)	L. S. Schofield (self)	E. M. Hall (self)	C. F. Wittenauer (self)
10c A. R. Meissner (self)	E. J. Hein (self)	H. S. Nutter (self)	
<b>1932—Olympic Winter Games</b>			
2c A. R. Meissner (self)	John Eissler (self)	E. M. Hall (self)	
<b>1932—Arbor Day</b>			
2c A. R. Meissner (self)	John Eissler (self)	E. M. Hall (self)	
<b>1932—Olympic Summer Games</b>			
3c V. McCloskey (Johl)	John Eissler (self)	E. M. Hall (self)	
5c V. McCloskey (Johl)	L. S. Schofield (Johl)	E. M. Hall (self)	
<b>1932</b>			
3c C. A. Huston (self)	John Eissler (self)	E. M. Hall (self)	
<b>1932—William Penn</b>			
3c V. McCloskey & A. R. Meissner (self)	John Eissler (self)	E. M. Hall (self)	



Designer	Vignette Engraver	Letter Engraver	Frame Engraver
<b>1932—Daniel Webster</b>			
3c C. A. Huston (self)	John Eissler (self)	W. B. Wells (self)	W. B. Wells (Johl)
<b>1933—Georgia Bi-centennial</b>			
3c C. A. Huston (self)	John Eissler (self)	E. M. Hall and W. B. Wells (self)	
<b>1933—Peace Commemoration</b>			
3c A. R. Meissner (self)	L. S. Schofield (Johl)	E. M. Hall and W. B. Wells (self) (self)	
<b>1933—Century of Progress</b>			
1c V. McCloskey (self)	L. S. Schofield (Johl)	W. B. Wells (self)	W. B. Wells (Johl)
3c V. McCloskey (self)	John Eissler (self)	E. M. Hall (self)	
<b>1933—National Recovery Administration</b>			
3c V. McCloskey	L. S. Schofield	W. B. Wells	
<b>1933—Byrd Antarctic</b>			
3c V. McCloskey (self)	J. C. Benzing (self)	Frank Lamasure & (self) W. B. Wells	
<b>1933—Kosciuszko</b>			
5c V. McCloskey (self)	J. C. Benzing (self)	E. M. Hall (self)	
<b>1934—Maryland Tercentenary</b>			
3c A. R. Meissner (Johl)	J. C. Benzing (Johl)	E. M. Hall (Johl)	
<b>1934—Mothers of America</b>			
3c V. McCloskey (self)	J. C. Benzing (self)	E. M. Hall and W. B. Wells (Johl)	
<b>1934—Wisconsin Tercentenary</b>			
3c V. McCloskey (self)	Carl T. Arlt (self)	E. H. Helmuth (Johl)	E. H. Helmuth (Johl)
<b>1934—National Parks</b>			
1c V. McCloskey (self)	J. C. Benzing (Johl)	W. B. Wells (Johl)	
2c V. McCloskey (self)	L. S. Schofield (Johl)	W. B. Wells (Johl)	
3c V. McCloskey (self)	J. C. Benzing (Johl)	W. B. Wells (Johl)	
4c V. McCloskey (self)	Carl T. Arlt (self)	E. H. Helmuth (Johl)	E. H. Helmuth (Johl)
5c V. McCloskey (self)	Carl T. Arlt (self)	W. B. Wells (Johl)	W. B. Wells (Johl)
6c V. McCloskey (self)	L. S. Schofield (self)	D. R. McLeod (self)	

Designer	Vignette Engraver	Letter Engraver	Frame Engraver
7c V. McCloskey (self)	J. C. Benzing (self)	D. R. McLeod & (Johl) E. H. Helmuth	
8c V. McCloskey (self)	Carl T. Arlt (self)	D. R. McLeod (self)	
9c V. McCloskey (self)	Carl T. Arlt (self)	W. B. Wells (Johl)	
10c Esther Richards (Johl)	L. S. Schofield (Johl)	E. H. Helmuth (Johl)	

**1935—Connecticut Tercentenary**

3c V. McCloskey (Johl)	J. C. Benzing (self)	W. B. Wells (Johl)	W. B. Wells (Johl)
---------------------------	-------------------------	-----------------------	-----------------------

**1935—California Pacific Exposition**

3c A. R. Meissner (Johl)	Carl T. Arlt (self)	W. B. Wells (Johl)	W. B. Wells (Johl)
-----------------------------	------------------------	-----------------------	-----------------------

**1935—Boulder Dam**

3c V. McCloskey (Johl)	Carl T. Arlt (self)	E. M. Hall (self)	
---------------------------	------------------------	----------------------	--

**1935—Michigan Centenary**

3c A. R. Meissner (Johl)	L. C. Kauffmann (Johl)	E. M. Hall (self)	
-----------------------------	---------------------------	----------------------	--

**1936—Texas Centennial**

3c A. R. Meissner	Houston portrait by Carl T. Arlt (self) Austin portrait by L. C. Kauffmann (Johl) The Alamo by Fred Pauling (Johl)	W. B. Wells (Johl)	W. B. Wells (Johl)
-------------------	--	-----------------------	-----------------------

**1936—Rhode Island Tercentenary**

3c A. R. Meissner (Johl)	Carl T. Arlt (self)	D. R. McLeod & W. B. Wells (Johl)	
-----------------------------	------------------------	---	--

**1936—Arkansas Centennial**

3c A. R. Meissner (Johl)	Carl T. Arlt (self)	E. M. Hall & W. B. Wells (Johl)	
-----------------------------	------------------------	------------------------------------	--

**1936—Oregon Territory Centennial**

3c A. R. Meissner (Johl)	Carl T. Arlt (self)	W. B. Wells & G. L. Huber (Johl)	
-----------------------------	------------------------	-------------------------------------	--

**1936—Susan B. Anthony**

3c V. McCloskey (Johl)	Carl T. Arlt (self)	E. M. Hall (self)	J. C. Benzing (self)
---------------------------	------------------------	----------------------	-------------------------

(To be continued.)



# U. S. XX Century Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL No. 31, page 174.)

## Grand Army of the Republic Issue

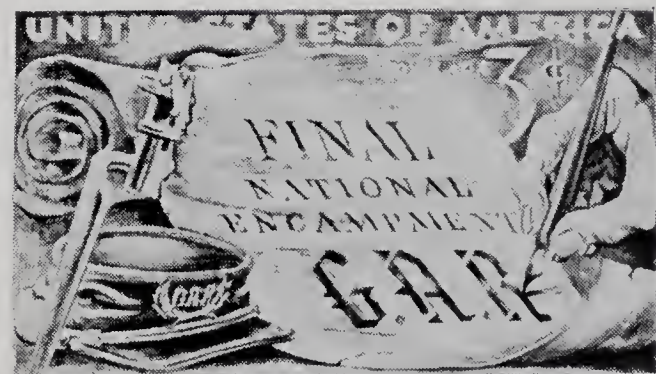
Three Cents—Issued August 29, 1949



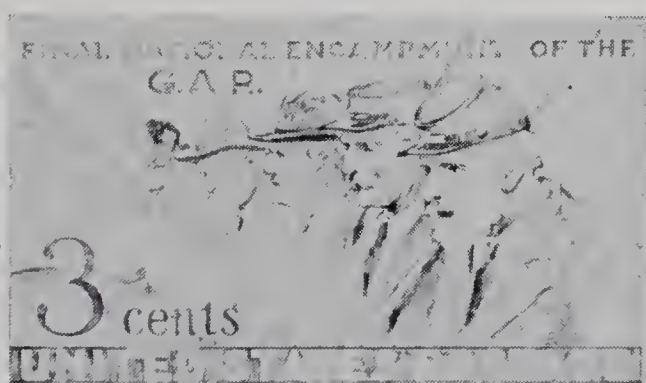
985E-A. Rejected Essay



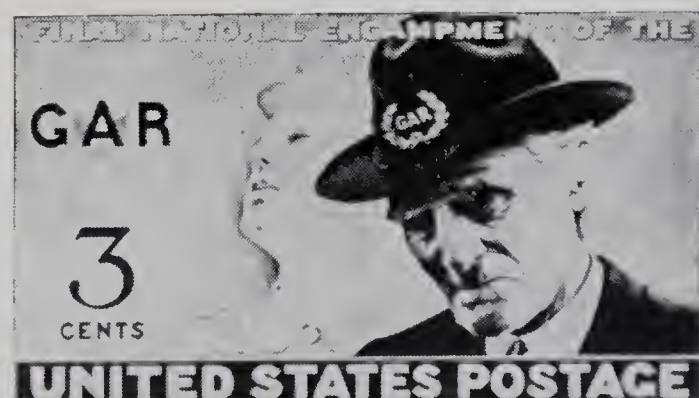
985E-B. Rejected Essay



985E-C. Rejected Essay



985E-D. Rejected Essay



985E-E. Accepted Model

Four Rejected Designs.

Designer—C. R. Chickering.

Engravers—Vignette, C. A. Brooks.

Outline frame, lettering and numeral, A. W. Christensen.

Design Essayed July 15, 1949, to J. M. Donaldson, P. M. G.

Model Approved July 15, 1949, by J. M. Donaldson, P. M. G.

Die Proof Approved August 4, 1949, by J. M. Donaldson, P. M. G.

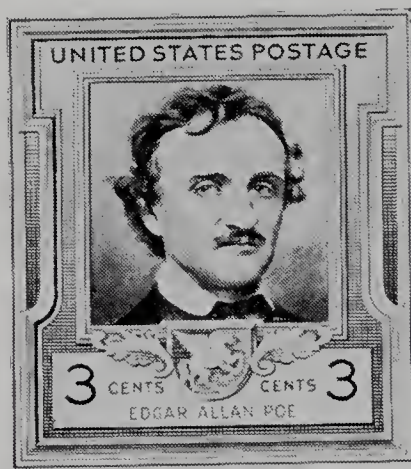
#### Source of Design

An original drawing by C. R. Chickering.

---

## Edgar Allan Poe Issue

Three Cents—Issued October 7, 1949



986E-A. Accepted Model  
Edgar Allan Poe

No Rejected Designs.

Modeler—Robert A. Miller, from the Famous Americans Series Poet Group design of 1940 by William A. Roach.

Engravers—Portrait, Richard M. Bower.

Frame, Charles A. Brooks.

Lettering "U. S. Postage" transferred from the original Famous Americans Series Poet Group die originally engraved by William B. Wells to this die.

Balance of lettering and numerals, A. W. Christensen.

Design Essayed August 12, 1949, to J. M. Donaldson, P. M. G.

Model Approved August 15, 1949, by J. M. Donaldson, P. M. G.

Die Proof Approved August 30, 1949, by J. M. Donaldson, P. M. G.

#### Source of Design

Copy from an original engraving by F. T. Stuart, obtained from the Library of Congress.

---

## U. S. Air Mail Issue

Six Cents—Issued January 18, 1949





C39E-A. Rejected Essay  
DC-4 Skymaster



C39E-B. Accepted Model  
DC-4 Skymaster

One Rejected Design.

Designer—Victor S. McCloskey, Jr.

Engravers—Vignette, C. A. Brooks.

Frame and lettering, A. W. Christensen.

Numeral, J. S. Edmondson.

Design Essayed October 7, 1948, to Joseph J. Lawler, Acting P. M. G.

Model Approved October 13, 1948, by Joseph J. Lawler, Acting P. M. G.

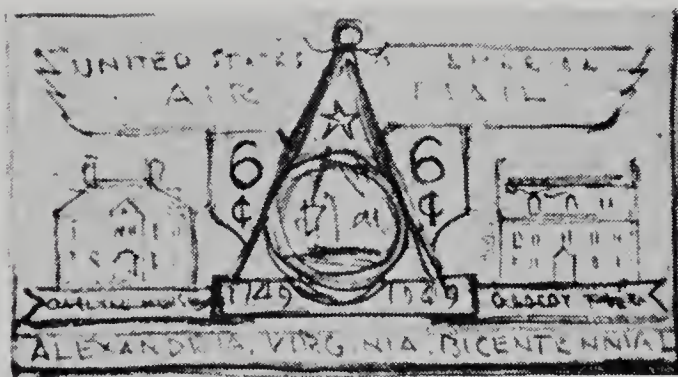
Die Proof Approved October 18, 1948, by J. M. Donaldson, P. M. G.

Source of Design

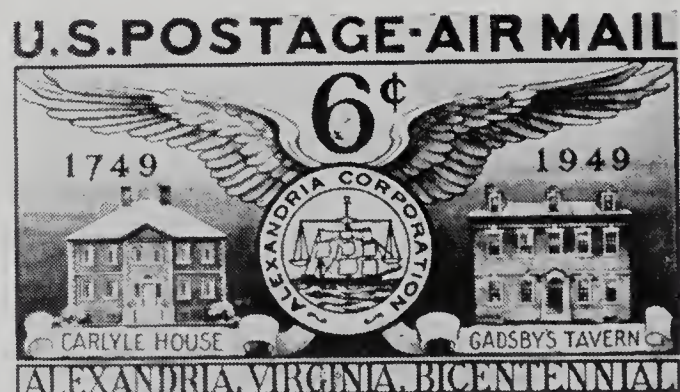
Photograph of a DC-4 Skymaster Transport Plane.

## Alexandria Bicentennial Air Mail Issue

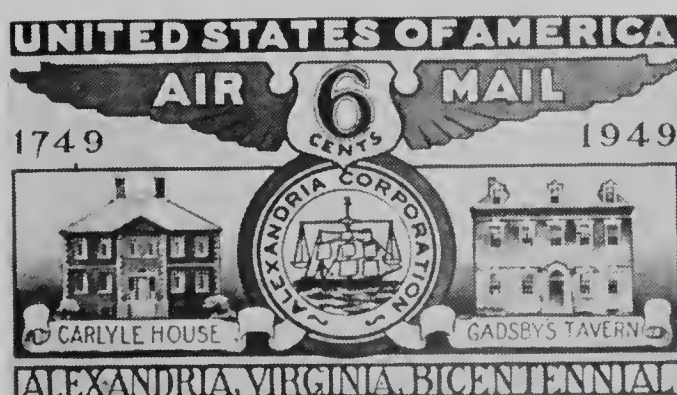
Six Cents—Issued May 11, 1949



C40E-A. Rejected Essay  
Pencil Sketch by Worth Bailey



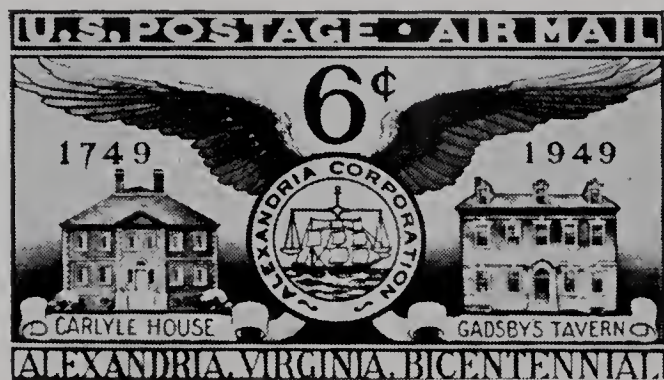
C40E-B. Rejected Essay



C40E-C. Rejected Essay



C40E-D. Rejected Essay



C40E-E. Accepted Model  
 Carlyle House, Alexandria Seal and  
 Gadsby's Tavern

Four Rejected Designs.

Designer—Worth Bailey.

Modeler—C. R. Chickering.

Engravers—Vignette, C. A. Brooks.

Frame, lettering and numerals, A. W. Christensen.

Design Essayed March 15, 1949, to J. H. Donaldson, P. M. G.

Model Approved March 17, 1949, by J. M. Donaldson, P. M. G.

Die Proof Approved April 8, 1949, by J. M. Donaldson, P. M. G.

#### Source of Design

Alexandria seal from letterhead of the Alexandria Bicentennial Commission; photograph of architect's drawing of the Carlyle House from book entitled "Alexandria Houses 1750-1830," by Deering Davis; photograph of Gadsby's Tavern from booklet entitled "41 Places and Subjects in Alexandria, Virginia, the Home City of George Washington, with Pictorial Chart to reach them," and a pencil sketch prepared by Worth Bailey for the Alexandria Bicentennial Commission.

(To be continued.)

## Praise from Ralph A. Kimble,

Editor of *The American Philatelist*

The principal speaker at the 1950 Annual Banquet of the American Philatelic Society in Washington was Ralph A. Kimble, Editor of *The American Philatelist*. His topic was "Philatelic Literature" and he traced its importance to the collector from the essential catalogs through the weekly philatelic newspapers, periodical society journals and trade organs. All have their part in informing the philatelist about his hobby. We hope his paper will be published where all may read and learn to evaluate philatelic literature.

In speaking about the more serious journals devoted to the preservation of philatelic studies he is reported to have said, after referring to the *London Philatelist*, *The Collectors Club Philatelist* and *The American Philatelist*, "And we must not forget the *ESSAY PROOF JOURNAL*, with its highly specialized and scientific contributions to Philately. It is also the most beautiful piece of art work, with reproductions of superb line engravings, which has been executed in the Philatelic field."

Did you read the story by Leon Helguera on how he went about designing the ½c and 50c United Nations stamps? It was published in *STAMPS* of August 11, 1951.



# Switzerland

## Its Essays and Proofs

### Addenda

By George W. Caldwell, E. P. S. 318.

(Continued from JOURNAL No. 31, page 169.)

### Centenary of the "Basle Dove," 1945

Basle was the third and last of the sovereign republics of the Swiss Confederation to adopt the adhesive-stamp plan for indicating prepayment of postage.<sup>(74)</sup> The centenary of that event was honored by a philatelic exhibition in the Basle Technological Museum in which the Department set up a temporary post office. A souvenir block, a special postmark and, for free distribution, a modest but suitably inscribed envelope were features of this centenary.

The souvenir block (Scott's design SP139) consists of a se-tenant pair of 10 Centimes stamps of special design within a framed inscriptional border. The stylized background, in pale blue-green, is made up of a series of minute overlapping circles in abutting horizontal format. These circles alternately inclose a Swiss Cross and a Bishop of Basle staff. This design is the work of Eugen and Max Lenz of Zurich.

These souvenir blocks were typographed in the Postal Printing Plant using 12-subject plates and unwatermarked granite paper (red and blue fibers). On the reverse, the blocks are numbered 1 to 12 respectively, in addition to having the usual data concerning their selling price and the period during which they were acceptable for postage. They were placed on first day sale April 14, 1945.

### Essays and Proofs

Essays of design in private ownership are not known to the author. However, a progress series of essays and a final proof have become available for cataloging. These consist of nine pieces: an impression from the black plate (Fig. 121), the red plate (Fig. 122), and the gray plate (Fig. 123), all of which are blank on the reverse side; an impression of the reverse-side plate (Fig. 124); impressions from the gray plate (Fig. 123), red and gray combined (Fig. 125), and the combination of red, gray and black plates (Fig. 126), all three with impressions of the reverse-side plate. An albino impression from the cameo plate and a finished proof complete the series. The cameo plate was not used on any of the above except on the essay of that plate and on the finished proof.

**1945. "Basle Dove" Centenary Block, designed by Eugen and Max Lenz, of Zurich; typographed in Postal Printing Plant; unwatermarked, granite paper (red & blue fibers), imperforate.**

- No. 537. Black plate (B144E-T5) \***
- No. 538. Red plate (B144E-B5) \***
- No. 539. Gray plate (B144E-C5) \***
- No. 540. Reverse-side plate (B144E-D5)**
- No. 541. Gray plate (B144E-E5) †**
- No. 542. Red & Gray plates (B144EF5) †**
- No. 543. Red, Gray & Black plates (B144E-G5) †**
- No. 544. Cameo plate (B144E-H5) †**
- No. 545. Finished proof (B144P5) †**

Note: \* indicates omission of impression of reverse-side plate.

† indicates impression of reverse-side plate added.

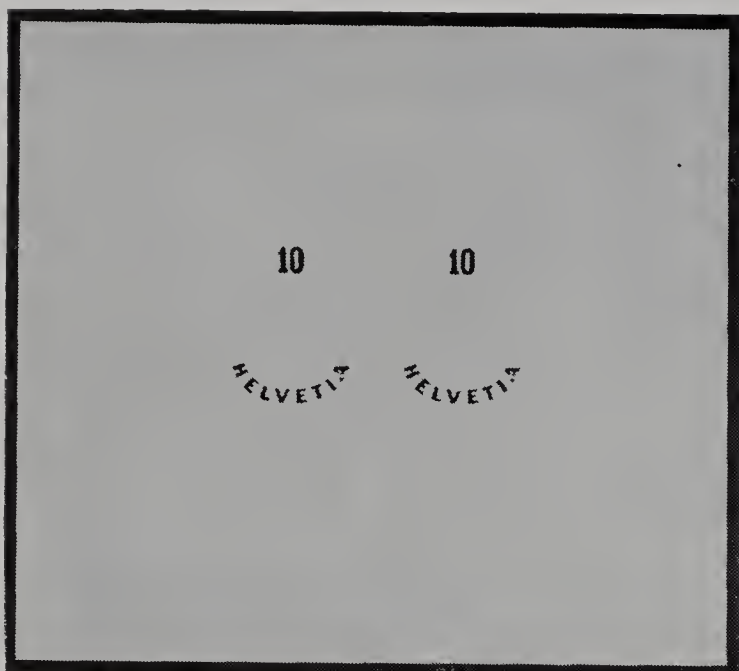


Fig. 121

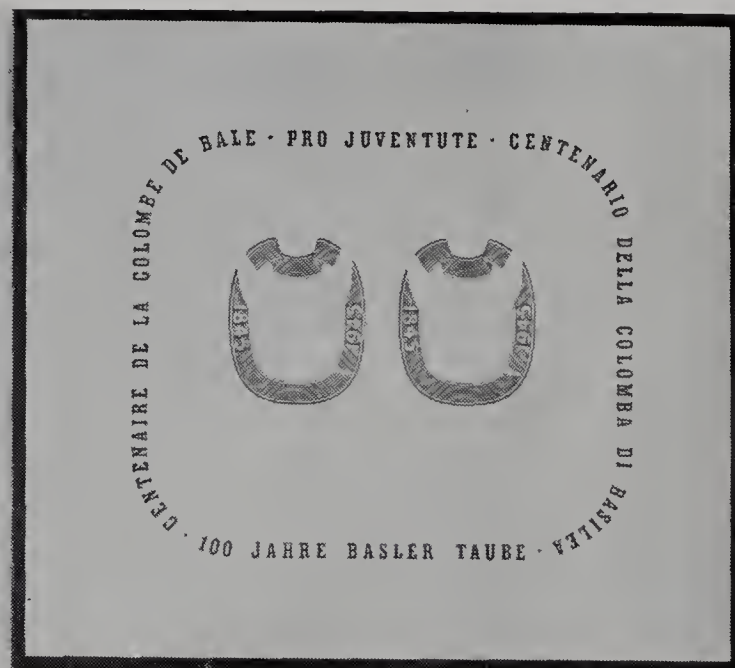


Fig. 122

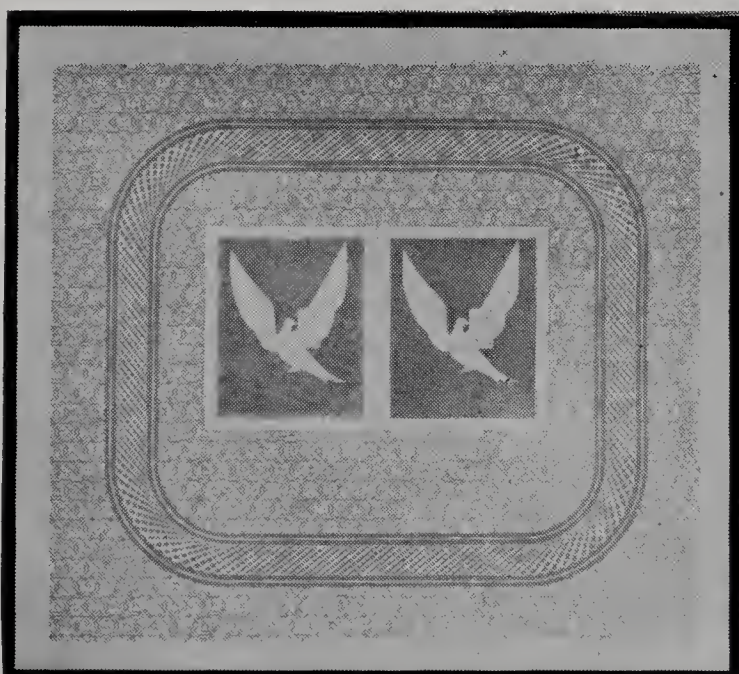


Fig. 123

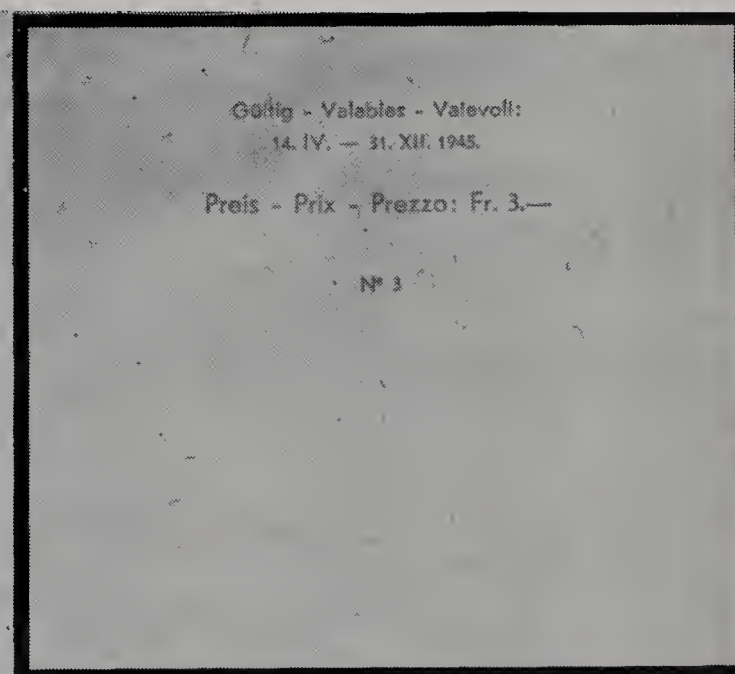


Fig. 124



Fig. 125

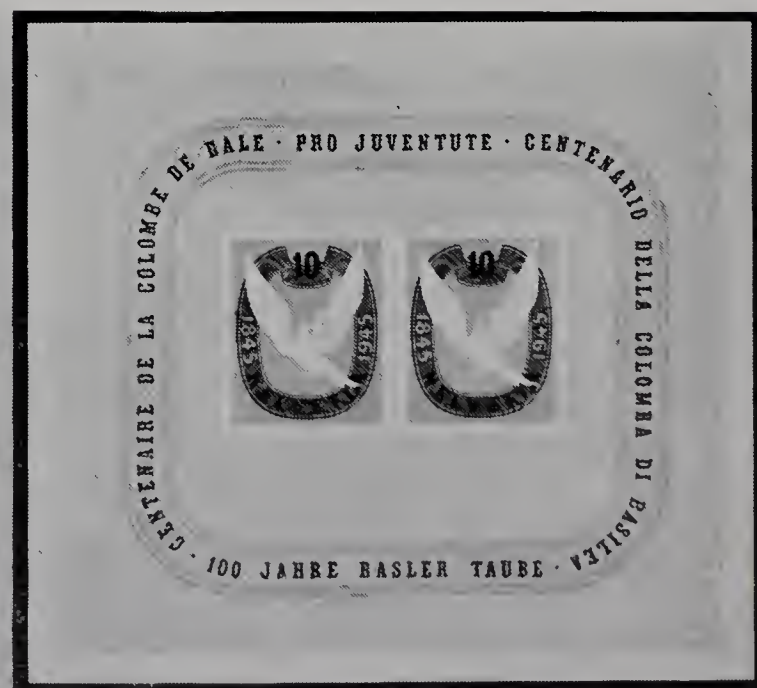


Fig. 126



## Cessation of Hostilities, World War II, 1945

To commemorate the termination of World War II, the Department, on May 9, 1945, issued a long series of special stamps (Scott's designs A95-103) in values from 5 Centimes through 10 Francs.

From the viewpoint of design concept these fall into three groups. The low denominations thru 40 Centimes, designed by Niklaus Stoeklin of Basle, are of conventional design in which the figure of value stands out prominently.

The medium values thru 2 Francs were designed by Aldo Patocchi of Lugano, and depict what at the time symbolized peace and the material results of peace: an olive sprig on the 50 Centimes value, key to the door of peace on the 60 Centimes, a horn of plenty overflowing on that of 80 Centimes, followed by a dove of peace on the 2 Francs. The background on these medium values was processed from photographs by Hans Steiner of Bern.

Karl Bickel of Wallenstadtberg designed and engraved the original steel dies for the high values. In design these are symbolic of peace.

All designs of this issue carry the Latin legend "Pax hominibus bonæ voluntatis" (Peace to men of good will).

The low and medium values were rotogravure printed by Courvoisier on unwatermarked granite paper (red and blue fibers). The high values were intaglio printed in the Postal Printing Plant using yellow tinted, unwatermarked granite paper (red and black fibers). The printing cylinders of all these stamps were of 100 subjects, the low values in 50-subject groups and the others in groups of 25 subjects.

Neither essays nor proofs appear to have come into private ownership.

## Pestalozzi Bicentennial, 1946

Johann Heinrich Pestalozzi (1746-1827), one of Switzerland's foremost educators, was born in Zurich in the year 1746. He gained world fame as a reformer in education and is recognized as the founder of modern pedagogy.

On January 12, 1946, the Department issued a one-denomination stamp (Scott's design A104) commemorating the 200th anniversary of the birth of this outstanding educator.

Karl Bickel created the design after a medallion (1809) by J. M. Christen. He also intaglio engraved the original die in steel. The printing took place in the Postal Printing Plant. White unwatermarked paper was used; the printing cylinders contained 200 subjects.

It's of interest to note that the Department overprinted a portion of this issue for use by the International Bureau of Education (BIE).

The author knows of neither essays nor proofs in private ownership.

## Railroad Centenary, 1947

Frequently, the author has emphasized the conservative policy followed by the Department in issuing commemorative stamps. The rather unusual number of such issues which appeared during this mid-century period which we have been and are discussing might conceivably be thought to violate that policy. The fact is the motive was justified in each case; and the Railroad Centenary issue of August 9, 1947, was no exception.

This issue commemorates the opening of a modest line in 1847 connecting Zurich with Baden, the initial step in the development—against almost insurmountable odds—of the wide-spread and efficient present-day system. In the matter of difficulties overcome, we read in a *National Geographic* article entitled "Masterpieces of Mountain Engineering":<sup>(75)</sup> "Engineers the world over, applaud the daring and imagination of Switzerland's railroad builders."

(74) See JOURNAL No. 7, page 142 et seq.

(75) Vol. XCVIII, page 231, August 1950.

The four stamps (Scott's designs A105-108) comprising this issue were essayed by three Swiss artists: Bernhard Reber of Bern, who designed the 5 Centimes value; Otto Baumberger of Unterenstringen, designer of the 10 Centimes denomination; and Oscar Ruegg of Luzern, who essayed the 20 Centimes and 30 Centimes values.

Courvoisier rotogravure printed the stamps using 100-subject cylinders and unwatermarked granite paper (red and blue fibers).

Neither essays nor proofs appear to be in private ownership.

### Fifth Winter Olympiad, 1948

This world famous event was held from January 30 thru February 8 at St. Moritz, known throughout the world as a winter sports center. The occasion prompted the Department to issue a group of four stamps (Scott's designs SP165-168).

Alex Diggelmann of Zurich designed the two lower values and Werner Weiskönig of St. Gall essayed the two higher denominations. Courvoisier rotogravure printed the stamps on unwatermarked, granite paper (red and blue fibers) using 100-subject cylinders. These stamps were placed on first-day sale January 15, 1948.

Neither essays nor proofs appear to have come into private ownership.

### Federal Government Centenary, 1948

The Constitution of September 12, 1848, superimposing a Federal Government on that of the Cantons, was truly a radical but necessary change in Swiss politics. To fully appreciate the psychologic effort of this change on the individual, one must bear in mind the jealous regard of the Swiss for freedom from outside interference, a freedom which was gained and maintained by frequent battles against their enemies down thru the centuries. This freedom was recognized by the Constitution in permitting intra-cantonal matters to remain under the jurisdiction of the several Cantons; inter-cantonal and foreign affairs were placed under the jurisdiction of the Federal Government.

This radical change in Swiss politics was motivated, in part, by economic growth with its attendant expansion of inter-cantonal activities. In other words, Switzerland had "become of age." The Centenary of this important event was commemorated by the issuing of four special stamps (Scott's designs A109-112), which were placed on first-day sale February 27, 1948.

Maya Allenbach of Bern essayed the 30 Centimes value, and Hermann Eidenbenz of Basle designed the others. Courvoisier rotogravure printed the stamps using 100-subject cylinders and unwatermarked, granite paper (red and blue fibers).

Essays and proofs in private ownership are not known to the author.

### Basle International Philatelic Exhibition, 1948

Under the auspices of the *Federation internationale de la Philatelie*, this exhibition was held in Basle from August 21 through August 29. The Department honored the event by issuing a souvenir block (Scott's design SP 173), which was placed on first-day sale August 21, 1948.

This block was designed by Hermann Eidenbenz of Basle and rotogravure printed by Courvoisier on unwatermarked granite paper (red and blue fibers) using 16-subject cylinders.

Presumably, neither essays nor proofs have come into private ownership.

### Centenary of Federal Post, 1949

Prior to 1849, Swiss postal service was a function of the individual Cantons, but in view of the inter-cantonal character of portions of such, the entire service throughout Switzerland was placed under the jurisdiction of a Federal Postal Department, effective January 1, 1849.<sup>(76)</sup> This was one of the unification plans provided by the Constitution of 1848.

(76) See JOURNAL No. 7, page 143 et seq.



The Department marked the Centenary of that event by issuing three special adhesive stamps (Scott's designs A117-119). These were essayed by Weiner Weiskönig of St. Gall. The stamps were rotogravure printed by Courvoisier on unwatermarked, granite paper (red and blue fibers), using 100-subject cylinders. They were placed on first-day sale May 16, 1949.

Neither essays nor proofs appear to be in private ownership.

## Universal Postal Union, 1949

By 1949, seventy-five years had elapsed since that momentous October day when delegates from many nations assembled in the Bern Town Hall for the purpose of forming a world-wide postal union.<sup>(77)</sup> The anniversary of that event, coinciding with the Centenary of the Federal Post discussed under the preceding caption, apparently was considered of sufficient importance to warrant a commemorative issue. It is of interest to note that on two previous occasions, separated by quarter-century intervals, the Department issued stamps commemorating this Union.<sup>(77)</sup>

In view of the coincidence of these two 1949 anniversaries, the Department simply added three stamps of appropriate design (Scott's design A114-116), and assigned values which did not duplicate those of the Federal Post Centenary issue; thus providing a series of six values from 5 Centimes thru 40 Centimes, all of which were placed on first day sale May 16, 1949.

These U. P. U. commemorative stamps were designed by Hans Thoni of Bern, and rotogravure printed by Courvoisier on unwatermarked paper (red and blue fibers), using 100-subject cylinders.

Essays and proofs in private ownership are not known to the author.

---

<sup>(77)</sup> See JOURNAL No. 29, page 25 et seq.

(To be continued.)

---

## Scott's 1952 Standard Catalogue, Vol. I

A Review by C. W. B.

The 1952 Scott's Standard Catalogue, Vol. I, of the Americas and British Commonwealth of Nations, was published in September in a green binding of 867 pages plus a 2 page addenda and index. The 1950 red-orange Catalogue contained 878 pages.

While our U. S. readers are mainly interested in Scott's U. S. Catalogue Specialized, it is interesting to note the forerunner Vol. I which indicates changes in the Specialized Catalogue. For instance, in the U. S. 1851 issue, No. 10 is now the 3c orange-brown (formerly No. 11a) and the old No. 10 1c blue type 12 is now No. 9, and old No. 9 1c pale blue type IIIa is now No. 8A.

## The 1861 Essays and Trial Color Proofs

Of most importance to advanced collectors is the restoration of prices that had been deleted for several years of essays for the 1861 "First Designs" 1c, 3c, 5c, 12c, 30c and 90c. Several careful students<sup>(1)</sup> have repeatedly published studies proving these to be only essays never sold as postage stamps "as evidence of the prepayment of postage" authorized by law, and not known postally used, nor cataloged in this condition. Is this not a relapse from Hugh Clark's high standards? The 3c and 12c were illustrated and

cataloged as essays in Kline's first U. S. Catalog of 1862<sup>(2)</sup> while the facts were fresh and well known. They were never claimed to be stamps until about 1895. Why, then, list them as bonafide genuine stamps cataloged at \$35 and \$3,000 respectively? We are not here concerned with the values cataloged, which are supposed to be based upon supply and demand. Possibly these essays are as rare as the values placed upon them might indicate, but we doubt that the demand for these perforated prints on bank note paper gummed will be so far more than for the same color prints from the same plates on imperforate India paper. This 3c essay is cataloged imperf. as 56a, priced at \$200 per pair! We suppose it refers to the "brown-red," but this 3c imperf. comes in three reds, brown-red, a scarlet and a bright red as well; all exist both on bank note paper and India paper. The 3c "red" was cataloged in the Proof Section at only \$24 per pair last year. The Catalogue still states "*It is doubtful that Nos. 55 (1c), 56 (3c), 56a (3c imperf.) 57 (5c), 59 (12c), 61 (30c), 62 (90c) and 62a (90c imperf) were regularly issued.*" But omitted this year is the previous statement, "*It is believed that Nos. 55, 56, 56a, 57, 59, 62 and 62a are essays and that No. 61 is a color trial.*" What has occurred to change this belief? Why pay so much more for these essays on bank note paper when they are available on India paper, printed about the same time, at about 1/10 the price?

No. 66 3c lake, which is a trial color never regularly issued, is now again priced as a stamp at \$70 unused, with no price used, as none are known postally used as the note still in the catalog states—"No. 66 and 66a were not regularly issued." Also 74 3c scarlet and 74a imperf.<sup>(3)</sup> are again priced as stamps although a similar worded note states they were not regularly issued! These trial color proofs should only be listed as such in their proper place in the U. S. Specialized Catalogue. This applies also to all varieties with similarly worded notes, such as the 1888 30c, 90c and 1890,<sup>(4)</sup> 1893 and 1894 imperforates, etc. The 1901 Pan-American 4c inverted center was also not regularly issued as a postage stamp "evidence of prepayment of postage," but this essay is still valued at \$1,000!

We believe that when Scott's Catalogue was the price list of the Scott Stamp & Coin Co. possibly they were justified, with plain notes of warning, in offering these not issued proofs at a price. About the time that Scott's Catalogue became no longer a price list the prices were deleted for these "not regularly issued" proofs.

Since the catalog is no longer a price list and is published by a different firm of Scott Publications, who do not sell stamps, we can see no justifiable reason for continuing these listings in the genuine stamp catalog. They should be listed in the Proof Section of the U. S. Specialized Catalogue.

There are many price revisions in the U. S. section and a genuine effort has been made to greatly improve the listings of foreign countries, including Cuba, so that all our readers will need this year's catalog.

(1) See ESSAY PROOF JOURNAL No. 2, p. 79, by D. F. dos Passos; also *Collectors Club Philatelist*, July 1941, by C. W. Brazer.

(2) See ESSAY PROOF JOURNAL No. 2, p. 84.

(3) See ESSAY PROOF JOURNAL No. 2, p. 85 and No. 2, p. 85, by C. W. Brazer.

(4) See ESSAY PROOF JOURNAL No. 23, p. 131, by C. W. Brazer.

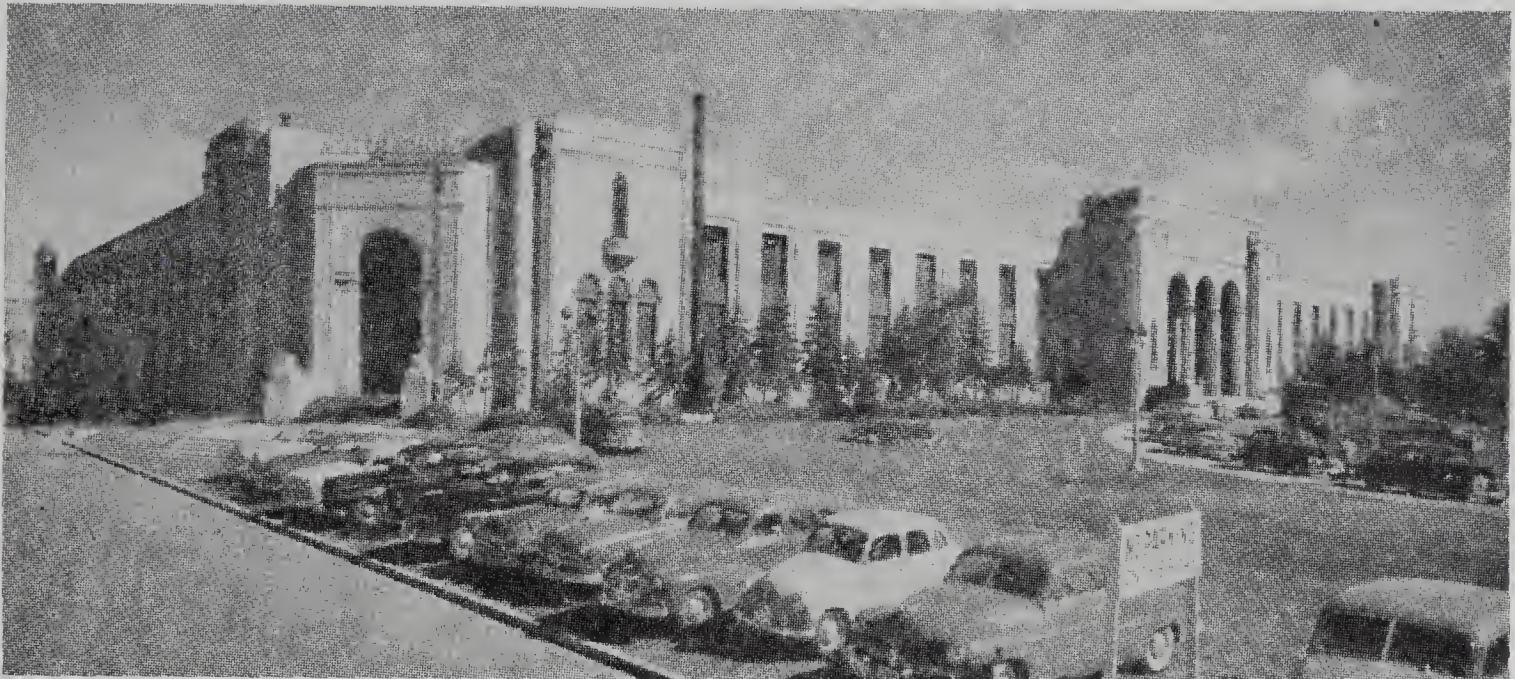
## U. S. P. O. D. Investigated Stamps in 1840

In Rowland Hill's "My Post Office Journal" now being published in *The Philatelist* by Robson Lowe (and being reviewed in our JOURNAL), we read in the installment for June, 1951, that soon after Great Britain began using postage stamps in May, 1840, the United States sent George Plitt to London for the purpose of studying the Post Offices of the principal capitals of Europe. Mr. Plitt called on Rowland Hill on June 1, 1840, only one month after the postage stamps were in use. It was seven years later that the U. S. Post Office first issued postage stamps on July 1, 1847.—C. W. B.



# CAPEX 1951 at Toronto

Reported by Clarence W. Brazer, D.Sc.



**Automotive Building, Canadian National Exhibition, Toronto  
Where CAPEX was held, Sept. 21-29, 1951**

The Canadian International Philatelic Exhibition was held in the beautifully located and designed Automotive Building at Toronto, September 21 to 29, 1951. The general management of the exhibition by the Executive Committee was excellent and the details and mechanics most systematic and efficient, so that the more than 1400 frames were filled and glazed when the show opened, on time. Over 267 frames were devoted to British North America, exclusive of those in the Court of Honor. The Catalog itself is an excellent product, clear and concise, well indexed, of handy size and plentifully available at only half a dollar.<sup>(1)</sup> The frames and the lighting both in daytime and at night were the best we can recall at any recent exhibition, the only criticism being of too much strong sunlight for about half the exhibits, which caused some concern about the possible fading of colors. The general consensus was that there never before had been such a grand display of British-North American stamps. There was ample room for more frames, but the restricted number provided about all that one could studiously examine during the week that the show was open. E. P. S. President Clarence Hennan received a Special Medal of the Royal Philatelic Society for outstanding contributions to Philatelic Exhibitions generally.

## The Awards

The Grand Prix was awarded to Gerald E. Wellburn, E.P.S. 405, for his grand exhibit of British Columbia, which our New York Chapter had previously had the pleasure of seeing on May 14, 1947, as reported in JOURNAL No. 15, page 226. The Best B.N.A. Entry from a Non-Canadian Exhibitor was awarded to the Canada display by L. Gerald Firth, of Pittsburgh. Two of the twelve Gold Medals were awarded to William E. Lea, E.P.S. 713, for Great Britain including proofs, and Mrs. Louise S. Hoffman, E.P.S. 578, for Air Mails including proofs. Eight of the thirty-one Silver Gilt Medals were awarded to E.P.S. members and twenty of the sixty-one Silver Medals and 33 of the 141 Bronze Medals were likewise awarded to E.P.S. members.

Of the nineteen members of the International Jury, seven are members of our society, Walter S. Bayley, Richard S. Bohn, Vincent G. Greene, John H. Hall, Dr. Clarence Hennan, Dr. C. M. Jephcott and Theodore E. Steinway. All exhibits by these

<sup>(1)</sup> Copies may be obtained by sending 60 cents to the Canadian Association for Philatelic Exhibitions, 70 Bloor St. West, Toronto 5, Ont., Canada.



gentlemen were of course "Not for Competition." There were many other very fine exhibits entered "Not for Competition," 55 as listed in the Official Catalogue or 11% of all exhibits exclusive of the Court of Honor, but none were noticed in the Report of the International Jury, and none were so marked on the frames. After the awards were posted on the frames this led to some criticism, as anyone who viewed the exhibits without reading the Catalogue could not understand why these outstanding exhibits were passed while less important exhibits received awards. We cannot understand this gross oversight, one that might readily lead to withholding such grand displays at future exhibitions. At art exhibitions, such as the Paris Salon, a purple ribbon or a "Hors Concour" notice is placed on all exhibits "Not for Competition" prior to the judging, so that both the Jury and the public may be advised. Mention of the exhibitors who contributed pages to the wonderful Court of Honor was confined to the Catalog.

There was also some criticism of the lesser awards, and the unfair combination of exhibits, from different groups, which thus gave an award to more than the five frames to which competitors were limited. The Chairman of the Jury announced at the dinner that the Jury considered it would be unfair to group more than two exhibits of one country or two of similar theme by the same person. But why violate the rules and do it at all?

Of the over 500 different exhibits listed in the Catalog 159 displayed essays and proofs, and many other exhibits were of postal history, stampless covers, cancelled stamps and topical collections, where essays and proofs were not appropriate. This large number of prize winning advanced collectors in America who include proofs is amazing when we look back over the exhibitions prior to the formation of the Essay Proof Society in 1944. Of course, it has been the usual method abroad since 1900.

## B. N. A. Essays & Proofs

### Section 1, Group 2

#### *Grand Award and Gold Medal*

Gerald E. Wellburn, E.P.S., of Duncan, B. C., Canada. This collection is mounted on small size pages, giving 24 to a frame, and marvelously annotated. In the Essay & Proof Section, Group 2, he displayed 48 pages of Canada die essays and proofs and plate essays and proofs. The 1867 Bradbury Wilkinson Co. 1p Victoria plate essay was shown in eight colors. There were also the rare die essays of the 1867 British American Bank Note Co. 1c and 3c, each in black, and a set of 7 trial color die proofs of the 1/2c to 15c, each in a different color, which originated in the collection of Henry Earle, who engraved the lettering.

The grand award was actually awarded for his British Columbia stamps in the following Group 3. In these four frames of 96 pages there were mounted some outstanding essays and proofs, including Vancouver 1865 5c black large die proof dated "Mar. 17, 1865," and the 5c black, 10c black, 5c rose and 10c light blue small die proofs, the latter two being overprinted SPECIMEN. There were also British Columbia 1865 3p die essay illustrations and small die proofs in normal blue and in seven trial colors on unwatermarked paper, and in violet and orange on watermarked paper imperf. and perforated.

#### *Silver Gilt Medal and The Smeltzer Cup Trophy*

Thomas F. Morris, E. P. S., New York, 80 pages of Canada 1851-1937 die essays, trial essays, trial and normal color die proofs and plate proofs in blocks of four. Among the outstanding rarities were the 1870 die essays of the 1/2c, 1c and 15c, the latter being shown in five colors. There were also shown the 1891 2c die essay in five colors, which was later used for the 2c postal card. The 1927 5c McGee unfinished die essay in black and the finished die proof in normal color were most unusual.



*Silver Medal*

G. C. Marler, E. P. S., Montreal, 31 pages of Canada 1912 die proofs, showing the different types of dies excellently annotated and illustrated. This collection was described by Mr. Marler in ESSAY PROOF JOURNAL No. 30.

*Silver Medal*

D. W. Partridge, Montreal, 48 pages of B. N. A. 1857-1908 die and plate essays, trial color and normal color die proofs and plate proofs in blocks of four and nine. The most unusual items shown were the Canada Bank Note Engraving & Printing Co. 1891 die essays of the 5c, 10c and 15c engraved on one die printed in deep red on card and in dusky green on India paper, the latter print showing a "100" counter above, which was illustrated in the official catalog. There was also a large die sunk proof of the Newfoundland 1866 5c in black trial color. The American Bank Note Co. trial color sheets illustrated on the cover of our JOURNAL No. 5 were shown in red-brown and in green.

*Bronze Medal*

Mrs. S. Barratt, County Wicklow, Eire, 48 pages of Newfoundland die essays, die and plate proofs. Probably unique were the 1910 die essays of a 1c with King George V with "handle-bar" moustache and Van Dyke beard, and a 2c with Queen Alexandria, both engraved on the same die and printed in black. The head of the king is from the same portrait as used for the 1911 15c, but larger. There were also the 1919 unfinished caribou master die essays for the 1c to 36c, and for the 2c to 12c printed in black. The 1923-1933 issues were shown in many unfinished essays and trial color proofs, the most outstanding being the 1932 10c in nine states of engraving the die from the etched frame only to the complete design, all printed in brown-black.

*Bronze Medal*

Henry Gates, E. P. S., Pittsburgh, Pa., 48 pages of essays and proofs of the Province of Canada 1851-1868, all in superb condition. There were many plate proofs showing major re-entries, and die proofs in trial and normal colors.

*Other Exhibits*

Fred Jarrett, E. P. S., Toronto, 32 pages of Canada essays and proofs 1851-1897. This exhibit contained a fine lot of rare material not fully appraised by the Jury, probably due to lack of annotations. His 1851 3p black original die essay was mounted in the Court of Honor. Displayed were also the 12p and 10c large die sunk proofs in blue, and the 12p in seven other colors. One page displayed the 3p beaver black plate proof in blocks of 21, 8, 4 and 4 on India paper. There was also a die proof showing the 10p and 1/2p engraved on the same die and printed in brown-red, which may have been cut from the color sample sheet of the A. B. N. Co., of which he displayed a full sheet in a similar color. A unique and heretofore unrecorded sketch essay for a 5c 1875 frame design drawn in brown ink about a black engraved Victorian vignette was mounted on Postmaster General letter paper with ms. "Ottawa / 11 Dec /" and initials that appear to be J. Q.

R. W. T. Lees-Jones, Hale, England, 32 pages of Canada 1851-1891 scattered essays and proofs. This exhibit lacked annotation and contained two faked vignettes mounted on cards, but included a number of fine pieces that should have been described.

V. G. Greene, E. P. S., Toronto, 16 pages of Canada, 1897-1912 die sunk proofs "Not for Competition." Mr. Greene also entered many other exhibits of B. N. A. stamps that included essays and proofs, all "Not for Competition."

Julian Blanchard, E. P. S., New York, 16 pages of B. N. A. proofs with bank note proofs on which either identical or similar engravings were used. It made a most spectacular exhibit and was well described.

The British American Bank Note Co. displayed two frames of proofs of Canada postage and revenue stamps. Included was the 1870 original drawing by "White," in India ink wash about 10 x 12 inches, for the Jacques Cartier vignette used on the 1939 3c blue stamp, of which a die proof was shown. This, originally engraved in 1885, had

previously been used on the back of a Canada \$2 bank note and in larger size on the face of the \$10 La Banque Ville-Marie 1873 note.

There were many B. N. A. stamp exhibits that also included essays and proofs, among which we noticed entries in many groups by Gerald Wellburn, V. G. Greene, C. M. Jephcott, Fred Jarrett, C. G. Kemp, Leslie G. Tomlinson, W. S. and D. C. Meyerson, Alan J. Scott, Wm. O. Lea, Leslie W. Brewster, B. C. Binks, L. Gerald Firth, J. Alex Park, E. Richardson, Marcus W. White and H. L. Lindquist.

## United States Essays & Proofs

### Section 3, Group 5

#### *Not for Competition*

Clarence W. Brazer, E. P. S., displayed Essays and Proofs of the U. S. 1847 issue on 64 pages, 1869 issue 64 pages, and 1893 issue 64 pages. These exhibits were selected from his exhibits at CIPEX in 1947, as described and illustrated in our JOURNAL No. 15, p. 215.

Chester A. Smeltzer exhibited the only known complete collection in private ownership of the 389 U. S. small die proofs of the rare 1915 printing of the 1847 to 1915 issues on soft cream wove paper.

#### *Silver Certificate and the Brazer Trophy*

Thomas F. Morris, E. P. S., New York, 80 pages of U. S. 1894-1933 die essays and proofs. Unusual large die trial color proofs shown included the 1894 10c olive, 15c dark red-orange, \$1 green unfinished, \$2 gray-black and orange-brown, \$5 dark yellow (17k/o) and brown-red (5k/o). There was also the 1894 Playing Card Revenue 2c die essay sketch and unfinished engraving in black and finished in normal color, each die sunk. Of the 1902 issue there was the large pencil sketch essay by R. Ostrander Smith, the 5c blue unfinished and the set 1c to \$2 of the die sunk proofs, each officially approved by the P. O. D. Also the 1903 2c shield die sunk in black and small die proof in normal color. The Special Delivery 1902 original model essay in black designed by R. Ostrander Smith, whose pose on the bicycle was shown in a photograph. The 1908 2c frame India ink wash drawing 332E 8x10 inches by C. A. Huston, about a retouched photo was most striking. It was accompanied by six 2c die proofs in trial color on colored papers and in five colors on India paper. There were also an unrecorded 1909 2c Seward essay model in black, and heretofore unrecorded unfinished die essays of the Franklin vignette for the 1918 \$2 and \$5, the 1920 2c Pilgrim in black and the 1924 2c Walloon in black. The 1928 2c red Norse frame unfinished with black vignette has also not been previously recorded.

#### *Bronze Medal*

Julian F. Gros, E. P. S., New York, 80 pages of U. S. Revenue essays and proofs beautifully mounted and one album not displayed. There were the very rare model essays of the bicolor with vignettes mounted for the 10c, 25c, \$3.50, \$25 and \$50, and many trial bi-color small die proofs. Also the eagle essay for the \$200 in four colors, and the spectacular \$5,000 tricolor proof.

The undisplayed album only for the jury to see contained beautifully sunk matted proofs of every U. S. Revenue stamp 1c to \$5,000, including about 650 proofs of all the Private Proprietaries and Revenue Stamped Paper proofs, as produced by Butler & Carpenter, and Joseph R. Carpenter from 1862 to 1875. This volume, handsomely bound in tooled leather with engraved silver clasps, was presented by Joseph R. Carpenter to the Secretary of the Treasury. The smaller size proofs are in blocks or pairs mounted on both sides of the large cardboard pages, and many are excessively rare or unique. It would be practically impossible today to gather such a complete collection. In our opinion, the jury either did not carefully examine this album or did not have the knowledge to appraise its importance. This album alone, without the five frames displayed, merited a far higher award.



*Bronze Medal*

Fred L. Caposella, E. P. S., Laurelton, N. Y., 80 pages of U. S. die proofs 1847-1901 and all the 92 departments. This display was beautifully mounted and annotated and practically complete for the issues selected in small die proofs, with some large die sunk proofs of the 1847, 1870 and 1893 issues and large die essays and proofs of the 1898 issue and 1901 issue. A remarkable novice exhibit.

*Bronze Medal*

Julian Blanchard, E. P. S., New York, 48 pages of U. S. proofs 1842-1948 (also including Confederates) with bank note proofs containing the same or similar vignettes.

**Other Essay and Proof Exhibits**

There were other exhibits of essays and proofs without stamps not entered in the Groups that the rules provided only for British North America and the United States.

*Silver Medal*

John J. Britt, E. P. S., New York, displayed 80 pages of Airmail Essays and Proofs of the world, including original drawings, progress die essays, trial and normal colors. A most beautiful collection, a description of which will be found in the report of the New York Chapter meeting for June 13, 1951, in JOURNAL No. 31, page 185.

*Silver Certificate*

Marcus W. White, E. P. S., Worcester, Mass., 64 pages of Great Britain postal stationery essays and proofs 1839 to 1893.

**Prize Winning Exhibits in Other Groups  
by E. P. S. Members**

*Silver Gilt*—Goodwin R. Harris, Canadian Revenues; Eugene Wulfekuhler, Jr., Confederate States; Meta Heathcote, United States.

*Silver Award*—J. Reg. Barraclough, Canada; E. A. Richardson, Canada; Richard Canman, Hong Kong; Mortimer L. Neinken, United States; L. H. Barkhausen, U. S. Envelopes; Michael Miller, Danish West Indies; Meta Heathcote, Confederate States; Leon Bilak, Guatemala; Joseph Mandos, Guatemala; Winthrop S. Boggs, Afghanistan; H. D. S. Haverbeck, Tibet; Jacob Glaser, Colombian Republic Airmails; Marcus White, U. S. Envelopes.

*Bronze Award*—Colin MacR. Makepeace, Newfoundland; E. A. Richardson, Canada; J. Alex Park, Canada; Edwin E. Elkins, Great Britain; Stephen G. Rich, Natal and Orange Free State; Carl Pelander, Tonga; Milton F. Cohen, United States; B. H. Handy, United States; Elliott Perry, United States; Howard A. Lederer, United States; Meta Heathcote, Philippines; George B. Wray, United States; Herman Herst, Jr., United States; Van Dyk MacBride, Confederate States; B. H. Handy, Confederate States; Jere. Hess Barr, Lombardy-Venetia; Dr. Herbert Pollack, Bergedorf; Stephen G. Rich, Uruguay; James B. Blum, Liberia Airmails; Dr. L. Seale Holmes, Canada Airmails.

**The Royal and Government Exhibits**

Selected pages from the B. N. A. collection formed by King George V were shown on a central kiosk and included many essays and proofs of all the Canadian Provinces.

The Canada Post Office Department displayed 15 frames of the current 1949-51 issue including the four stamps issued in commemoration of the first 1851 stamps. These included original drawing essays, and die proofs shown by courtesy of the Canadian Bank Note Co.

The Great Britain Post Office Department showed the original die of the 1840 1p black, the Reserve die and the Humphrys retouched die, the 2p die and the 1870 1/2p die.

There was also a proof sheet of the 1p black on India paper before insertion of check letters and marginal inscriptions, signed by Rowland Hill.

The United States Post Office Department displayed the usual three frames of small die proofs of all issues from 1847 to 1938 and air mails from 1918 to 1949.

## Canada 1851 Issue Designer and Engravers

By Clarence W. Brazer, D.Sc.

In *Popular Stamps* for July-August 1951, on Aubrey Kelson's page 16, is republished "Canada's First Stamp" by C. S. Howard, Managing Editor, *The Journal*, Canadian Bankers' Association of Toronto, in which he discusses "Who Designed First Canada 12 Penny?" Mr. Howard well answers his question by stating that "he was probably an artist-engraver employed by the New York firm of Rawdon, Wright, Hatch and Edson."

As the Centenary of Canada's first postage stamps is being celebrated, we publish some additional information as to the designers and engravers of these stamps.



1E-A



1P3

At the 1936 International Philatelic Exhibition, George Wyckoff Major Clark, grandson of James Parsons Major, read a paper on the autobiography of Mr. Major, which I published in the *Collectors Club Philatelist* for January 1939. In that paper we read that James Parsons Major was in 1851 "the modeller [designer] and head of the engraving department" of Rawdon, Wright, Hatch and Edson. Also that among a few proofs that he gave Mr. Clark's sister, "and admonished her that they should be treasured and should never leave the family," were Canadian stamps of 1851-59—"Beaver 3 pence, Prince Albert 6 pence, Victoria 6 pence, 12 pence, one-half penny, 2 cents, x cents," etc. "It might well be that Mr. Major designed and partly executed many of these early stamps." Apparently the James Ellis, Toronto (1E-A) Beaver, after Sir Sandford Fleming's sketch, required improvement in design of the lettering background and the vignette.

Louisa Major, sister of James Parsons Major, married Alfred Jones, the engraver.



2P3



3P2



In 1851 Alfred Jones was engraving portraits for Rawdon, Wright, Hatch and Edson. In *Stamp Collecting* for August 11, 1934, "Canadian Stamp Designs," by Douglas B. Armstrong, he credits Alfred Jones as the engraver of the Prince Albert portrait on the Canada 1851 6p stamp. In Boggs' (1946) "Postage Stamps and Postal History of Canada," p. 121, there is a slight error stating the 3p and 1s essays were "Designed and Engraved by Sandford-Fleming, Feb. 1851." Fleming, who was not an engraver, probably made original sketches only of his two designs, which were then engraved with a colorless oval by James Ellis of Toronto. On the same page of his Canada Book, Boggs states, without documentation of the source of his information, "The dies were engraved on steel by Alfred Jones under the supervision of James Parsons Major." Jones was a portrait engraver and probably did engrave the 6p and 12p portraits, and possibly the 3p beaver, but Jones was not a letter engraver, so someone else probably engraved the frames. The Essay Proof Society has accepted the attribution of the 6p and 12p vignettes as engraved by Alfred Jones, and so lists him in its catalog of Canada Proofs. Three of these in black and one in orange-red are now known.<sup>(1)</sup> Rawdon, Wright, Hatch and Edson improved the design with a solid color oval background for the lettering.

---

(1) See the *American Philatelist*, September 1951, p. 935, "Canada Number One," by M. R. Lavoie.

---

## James Abbott McNeill Whistler, 1834-1903

Whistler's mother depicted on the Mothers of America stamp issued by the United States in 1934 undoubtedly did much to focus public attention on this great American artist. The original from which this stamp was modeled bore the title "The Artist's Mother," and is conceded to be one of Whistler's finest oils. In 1872 it was exhibited in the London Royal Gallery, and in 1884 won a gold medal in the Salon. The Luxembourg Gallery purchased this painting in 1891.

Although we think of Whistler as an American—he was born in Lowell, Massachusetts—he spent the major part of his life in England, having emigrated to London in 1859 at the age of 25 years. It has been said that his eminence as a dry-point etcher was even more widely recognized than his ability in oils.

In the opinion of many, Whistler's eccentricities far outshone his accomplishments in art. His quarrels with art critics in England are well known. His basic idea was that painting should appeal only to the eye, and that it was not a medium for expressing ideas and emotions. Especially well known is his quarrel with John Ruskin who in his *Fors Clavigera* stated, "I have seen and heard much of cockney impudence before now; but never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face." Whistler sued Ruskin for this and was awarded damages in the amount of one farthing, which the artist wore as a watch charm ever afterward.

Few artists had a broader range of subjects than did Whistler. He could discern beauty in all about him, not alone in the London drawing rooms, but also in the squalid sections of that city. He was a master of color values which even the great Velezquez (1599-1660) did not top. Our National Galleries in Washington contain half a hundred of his oils, water colors and etchings, the gift of Charles L. Freer of Detroit, in 1906.

Notwithstanding the greatness of this artist, his works do not seem to have appealed to stamp designers. Though the Mothers of America stamp was an exception, it was much criticized because it fails to depict the entire painting.—G. W. C.

---

(This is one of a series of briefs which will appear in the JOURNAL from time to time, in keeping with the modern trend which emphasizes the importance of background knowledge in philately.—Editor.)

---

In practically all cases of die engraving, etching plays an important part. (See JOURNAL No. 24, page 195, Oct. 1949.) Etching also is used at times in altering a hardened die.

## Channel Islands

### Essays and Proofs of the 1943 Jersey Pictorials

By William Newport

Collectors may be interested to know that the following Essays and Proofs of the 1943 Jersey Pictorials exist:<sup>(1)</sup>

#### *Essays*

Two values only were printed, half the size of the issued stamps and on India paper. They are known in the following colors:

- 1/2d black
- 1/2d green and black
- 1/2d red
- 1/2d pale green and red
- 1d blue and maroon
- 1d pink and maroon

Besides differing in size and color, these essays differ from the issued stamps in the following respects: On the 1/2d there are three ornamental lines beneath the picture instead of two, and the initials E. B. appear, one on either side of the value, instead of the word BLAMPIED underneath JERSEY. The design of the 1d is as issued.

#### *Die Proofs*

Four of each value were struck in black on a very rough gray paper and signed by Cortot, the engraver.

#### *Color Proofs*

So far as I have been able to trace, these exist in the following colors:<sup>(2)</sup>

- 1/2d green (as issued)
- 1d ochre
- 1d blue
- 1d red (as issued)
- 1 1/2d brown (as issued)
- 2d brown-orange
- 2d orange (as issued)
- 2 1/2d blue (as issued)
- 3d violet (as issued)

All the above are signed by Cortot and four or five of each color were made.

#### *Epreuves de Luxe*

One hundred sets were printed in the issued colors for presentation to various officials. Each value was printed in the center of a thin card measuring 4 3/4 x 5 3/4 inches and having at the bottom a special perforation consisting of a half moon between two diamonds. The holes were punched by the automatic accounting system of the French P. T. T. The imprint "Atelier de Fabrication des Timbre-Poste. PARIS" appears in the lower right hand corner in the same color as the stamp. These proofs are each covered with tissue paper.

I am greatly indebted to Joseph H. Burka and Madame Cortot, widow of the engraver, for their assistance in compiling these notes.

(1) An account of these occupation stamps, by Basil C. de Guerin, will be found in *Scott's Monthly Journal*, October, 1950, page 196.—Ed.

(2) The color proofs listed are Trial Color Die Proofs and Normal Color Die Proofs, in our terminology.—Ed.



# The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, Chairman  
415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1. p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1 which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

## ABBREVIATIONS

C—Canceled	h.—horizontal	2—die print small margins
E—Essay	d.—diagonal	3—plate print on India paper
P—Proof	t.—top	4—plate print on cardboard
N—Normal color proof	b.—bottom	5—plate print on stamp paper imperf.
TC—Trial Color proof	c.—center	6—plate print on stamp paper perf.
S—Specimen overprint, plus type A, etc.	l.—left	7—plate print on experimental paper
v.—vertical reading up	r.—right	
	1—die print large margins	

Dominion of Canada  
Addenda  
Revenues  
Customs Duty  
By American Bank Note Co.



1914.

CD2P

CD2P. 2 Cents.  
Size of design 32 x 23mm.  
2. Small die proof on India paper on card 48 x 41mm. (1 known)  
71 k/0 dark v-r-red ———

1875. Gas Inspection  
See No. 21, p. 34 and No. 24, p. 238.

G2TC. 25 Cents.  
2a. Trial color small die proof on India paper stamp size.  
39 m/1 dim dusky green 20.00  
48 m/1 dim dusky m.g-b-blue 20.00  
71 m/0 dusky v-r-red 20.00

G3TC. 50 Cents.  
2a. Trial color small die proof on India paper about 25 x 57mm.  
48 m/1 dim dusky m.g-b-blue 20.00  
69 o/5 black 25.00

**G4TC. 1 Dollar.**

- 2a. Trial color small die proof on India paper about 25 x 57mm.  
 69 o/5 black 25.00  
 71 m/0 dusky v-r-red 20.00

**G5TC. 1 Dollar 50 Cents.**

- 2a. Trial color small die proof on India paper about 25 x 57mm.  
 39 m/1 dim dusky b-green 20.00  
 69 o/5 black 25.00

**G6TC. 2 Dollars.**

- 2a. Trial color small die proof on India paper about 25 x 57mm.  
 61 i/3 dingy deep v-r-violet 20.00  
 69 o/5 black 25.00

**G7TC. 3 Dollars.**

- 2a. Trial color small die proof on India paper stamp size.  
 1 r/0 dark red 20.00  
 39 m/1 dim dusky b-green 20.00  
 48 m/1 dim dusky m.g-b-blue 20.00  
 61 i/3 dingy deep v-r-violet 20.00

**G8TC. 4 Dollars.**

- 2a. Trial color small die proof on India paper stamp size.  
 39 m/1 dim dusky b-green 20.00  
 45 n/0 v. dusky b-g-blue 20.00  
 61 i/3 dingy deep v-r-violet 20.00  
 71 m/0 dusky v-r-red 20.00

**Receipt****R1E. 2 Cents.**

See No. 19 p. 165. Add.

1. Large die essay on India paper.  
 5 i/1 dim deep o-o-red 40.00

**Supreme Court Laws**

1876. See No. 21, p. 36.

**SC1TC. 10 Cents.**

- 2a. Trial color small die proof on India paper stamp size.  
 35 m/1 dim dusky green 30.00  
 61 i/3 dingy deep v-r-violet 30.00  
 P2a. 47 m/0 dusky g-b-blue 30.00

**SC2TC. 20 Cents.**

- 2a. Trial color small die proof on India paper stamp size.  
 61 i/3 dingy deep v-r-violet 30.00  
 71 k/0 dark v-r-red 30.00  
 P2a. 47 m/0 dusky g-b-blue 35.00

**SC3TC. 25 Cents.**

- 2a. Trial color small die proof on India paper stamp size.  
 1 k/1 dim dark red 30.00  
 35 m/1 dim dusky green 30.00  
 P2a. 47 m/0 dusky g-b-blue 35.00

**SC4TC. 50 Cents.**

- 2a. Trial color small die proof on India paper stamp size.  
 35 m/1 dim dusky green 30.00  
 61 i/3 dingy deep v-r-violet 30.00  
 P2a. 47 m/0 dusky g-b-blue 35.00

**SC5TC. 1 Dollar.**

- 2a. Trial color small die proof on India paper stamp size.

- 35 m/1 dim dusky green 30.00  
 61 i/3 dingy deep v-r-violet 30.00

**SC6TC. 5 Dollars.**

- 2a. Trial color small die proof on India paper stamp size.  
 1 k/1 dim dark red 30.00  
 5 i/1 dim deep o-o-red 30.00  
 35 m/1 dim dusky green 30.00  
 61 i/3 dingy deep v-r-violet 30.00  
 71 k/0 dark v-r-red 30.00  
 P2a. 47 m/0 dusky g-b-blue (N) 35.00

**Weights & Measures**

1876. See No. 21, p. 37.

**WM1TC. 5 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 7 m/1 dim dusky r-orange (brown) 20.00

**WM2TC. 10 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 59 i/2 dull deep violet 20.00  
 P2a. 69 o/5 black 25.00

**WM3TC. 15 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 5 i/0 deep o-o-red 20.00

**WM4TC. 20 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 39 m/1 dim dusky b-green 20.00

**WM5TC. 30 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 1 k/1 dim dark red 20.00

**WM6TC. 1 Cent.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 69 o/5 black 25.00

**WM7TC. 2 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 69 o/5 black 25.00

**WM8TC. 30 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 71 m/0 dusky v-r-red 20.00

**WM9TC. 50 Cents.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 48 m/1 dim dusky m.g-b-blue 20.00  
 P2a. 69 o/5 black 25.00

**WM10TC. 1 Dollar.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 3 k/1 dim dark o-red 20.00

**WM11TC. 1 Dollar 50 Cents.**

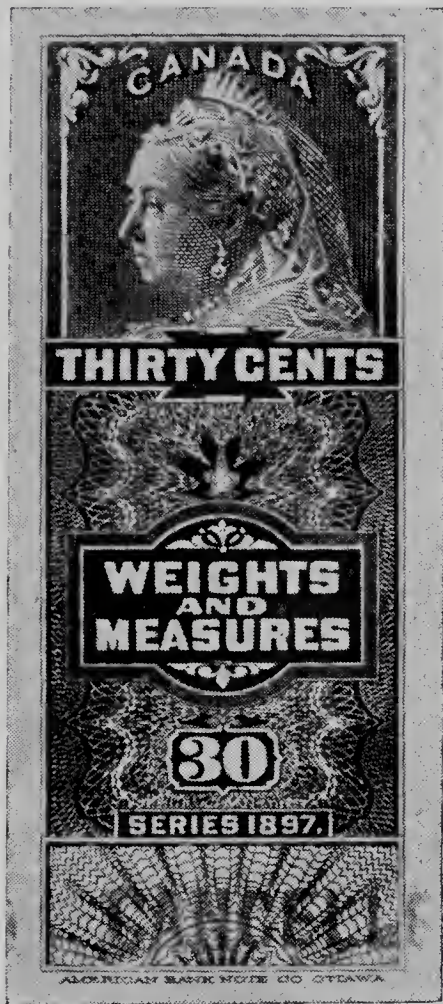
- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 35 m/1 dim dusky green 20.00

**WM12TC. 2 Dollars.**

- 2a. Trial color small die proof on India paper about 23 x 57mm.  
 3 k/1 dim dark o-red 20.00  
 P2a. 69 o/5 black 25.00



**WM36P. 15 Cents.**  
Plate proof on white wove paper  
perf. 12 gummed.  
**6Chb.** Handstamped CANCELLED 21  
x 3mm. in violet.  
69 o/5 black 5.00



**WM38P**

**WM38P. 30 Cents.**  
Plate proof on white wove paper  
perf. 12 gummed.  
**6Chb.** Handstamped CANCELLED 21  
x 3mm. in violet.  
69 o/5 black 5.00  
**Wm44P. 2 Dollars.**  
Plate proof on white wove paper  
perf. 12 gummed.  
**6Chc.** Handstamped CANCELLED 21  
x 3mm. in violet.  
69 o/5 black 5.00

**British Columbia**

**1879. Laws**

**BC1TC. 10 Cents.**  
**2a.** Trial color small die proof on India  
paper stamp size.  
69 o/5 black 20.00  
**P2b.** Small die proof on semi-transpar-  
ent wove bond paper about 31 x  
47mm.  
47 m/1 dim dusky g-b-blue  
(N) 12.50  
**BC2TC. 30 Cents.**  
**4.** Trial color plate proof on card-  
board mounted on card 62 x 90mm.  
with two punched holes at base.  
37 m/1 dim dusky g-b-green 7.50



**BC1**



**BC2**

**BC2P. 30 Cents.**  
**2b.** Small die proof on semi-transpar-  
ent wove bond paper about 31 x  
47mm.  
47 m/1 dim dusky g-b-blue  
(N) 12.50  
**BC3TC. 50 Cents.**  
**4.** Trial color plate proof on card-  
board mounted on card 62 x 90mm.  
with two punched holes at base.  
69 o/5 black 7.50  
**BC3P. 50 Cents.**  
Same design as BC2.  
**2b.** Small die proof on semi-transpar-  
ent wove bond paper about 31 x  
47mm.  
47 m/1 dim dusky g-b-blue  
(N) 12.50



**BC4TC. 1/Dollar.**

Same design as BC1.

**2a. Trial color small die proof on India paper stamp size.**

69 o/5 black 20.00

**BC4P2b. Small die proof on semi-transparent wove bond paper about 31 x 47mm.**47 m/1 dim dusky g-b-blue  
(N) 12.50**Manitoba**

Delete all Manitoba listings in No. 21, p. 41, 42 and No. 22, p. 103, 104. Substitute the following.

**Laws****M1 to M4**

1877. Without overprints.

**M1TC. 10 Cents.****2a. Trial color small die proof on India paper about 30 x 46mm.**

5 i/0 deep o-o-red 25.00

47 m/0 dusky g-b-blue 25.00

69 o/5 black 30.00

**M1P2b. Small die proof on semi-transparent wove bond paper about 28 x 44mm. or larger.**35 n/1 dim v. dusky green  
(N) 12.50**3. Plate proof on India paper.**

35 m/0 dusky green 10.00

**M2P. 20 Cents.****2a. Small die proof on India paper about 30 x 46mm.**

37 m/1 dim dusky g-b-green 25.00

**M2P2b. Small die proof on semi-transparent wove bond paper about 28 x 44mm. or larger.**35 n/1 dim v. dusky green  
(N) 12.50**3. Plate proof on India paper.**

35 m/0 dusky green 10.00

**M3TC. 25 Cents.****2a. Trial color small die proof on India paper about 30 x 46mm.**

13 i/0 deep o-y-orange 25.00

47 m/0 dusky g-b-blue 25.00

63 i/3 dingy deep r-violet 25.00

**4. Trial color plate proof on cardboard mounted on card 62 x 90mm. with two punched holes at base.**

7 l/1 dim v. dark r-orange 7.50

**M3P2b. Small die proof on semi-transparent wove bond paper about 28 x 44mm. or larger.**35 n/1 dim v. dusky green  
(N) 12.50**3. Plate proof on India paper.**

35 m/0 dusky green 10.00

**M4TC. 50 Cents.****2a. Trial color small die proof on India paper about 30 x 46mm.**

13 i/0 deep o-y-orange 25.00

69 o/5 black 30.00

71 k/0 dark v-r-red 25.00

**M4P2b. Small die proof on semi-transparent wove bond paper about 28 x 44mm. or larger.**35 n/1 dim v-dusky green  
(N) 12.50**3. Plate proof on India paper.**

35 m/0 dusky green (N) 10.00

**M5 & M6****M5TC. 1 Dollar.****2a. Trial color small die proof on India paper about 30 x 46mm.**5 m/0 dusky o-o-red  
(brown) 25.00**M5P2b. Small die proof on semi-transparent wove bond paper about 28 x 44mm. or larger.**35 n/1 dim v-dusky green  
(N) 12.50**3. Plate proof on India paper.**

35 m/0 dusky green (N) 10.00

(To be continued.)



## Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

**H. R. Harmer, Ltd., London Sale, January 15, 1951.**

Reported by George W. Caldwell

### Cape of Good Hope

1858	6p black original die proof on card; large margins two sides, 1mm at bottom . . . . .	5TC1	84.00
1853	1p black plate proof . . . . .	1TC	35.00
1857	1p pale rose plate proof, sideways watermark . . . . .	3P	33.60
1853	4p blue (N) plate proof on bleute paper . . . . .	2P5	58.80
1858	1c black plate proof . . . . .	6TC	29.40
1864-65	1s black die proof with outer frame line on glazed card, marked in pencil "Cracked die 2" . . . . .	19E	26.46
	4p blue (N) plate proof on thin watermarked paper, block of four overprinted CANCELLED . . . . .	17P	16.80
1871-77	4p black die proof on glazed card, dated "Feb. 15 1876"; 5s orange (N) die proof overprinted SPECIMEN . . . . .	27TC, 28PS	23.80
1884-90	2p black die proof on glazed card, dated "5 APR 83" and marked BEFORE HARDENING . . . . .	44TC	12.60
	1p rose, 4p blue, 6p violet, 1s green plate proofs, watermarked, gummed (horizontal pairs) . . . . .	43, 47, 49, 51P	84.00
	1p rose plate proof on thick watermarked paper, block of four, overprinted CANCELLED . . . . .	43P	16.80
1892	2½p black die impressions on glazed cards, one with value tablet blank . . . . .	56TC, 56E	28.00
1893	1p black die impressions (2) on glazed cards, one with value tablets blank . . . . .	60Tc, 60E	35.00
1902-04	½p, 1p, 2p, 2½p, 3p, 4p, 6p, 1s and 5s black die proofs on glazed cards, all dated and marked "BEFORE HARDENING" . . . . .	63-71TC	117.60

**Harmer, Rooke & Co., Ltd., London Sale, January 18, 19, 25, 26, 1951.**

Reported by George W. Caldwell

### Ceylon

1863-66	½p purple proof on unwatermarked paper . . . . .	45TC	16.80
1872-80	8c black die proof on glazed card (before hardening), dated September 6, 1871 . . . . .	66TC	15.40
1903-05	15c green & carmine imperf. impression on watermarked paper . . . . .	15E5	15.40

### Newfoundland

1931	15c brown die proof . . . . .	C6P	42.00
	50c green die proof . . . . .	C7P	42.00
	\$1 blue die proof . . . . .	C8P	42.00

Robson Lowe, Ltd., London Sale, January 24, 1951.

Reported by George W. Caldwell

Great Britain

1839	1p red, James Chalmers' Treasury Competition Essay; Treasury No. 22799/39; cut to shape and cancelled on envelope—USED/DUNDEE/Oct.7,39. . . . .	—	154.00
	1p black modified design of the above similarly cancelled on back of a letter sheet . . . . .	—	154.00
1840	1p black trial printings (6) on three different papers watermarked "MORLEY & SAUNDERS 1840," with trial color cancellations 1P		161.00
1870	1½p pale rose die proof on India mounted on card . . . . .58aP		70.00
	1½p chrome-yellow die proof on soft wove paper, initialed "J.O.P." and dated "13/5/70" . . . . .58aTC		89.60
	½p dull rose on thin wove paper . . . . .58P		42.00
1860	3p black & white artist's drawings on white card, one of which was used for the adopted design. Unique. Also a mint copy of the issued stamp . . . . .37EA,B.C		196.00
	3p essay with shaded spandrels and one as issued, both overprinted SPECIMEN and adhering to separate envelopes, both of which are endorsed by Ormond Hill with remarks indicating preference for the issued design. Also a mint copy of the issued stamp . . . . .	—	49.00
1862	9p straw (N) essay; head and frame printed separately and then joined. Head taken from a Revenue die and has a concealed surround inscribed SUITORS' FEE FUND/ACCOUNT OF THE COURT OF CHANCERY. Unique . . . . .40E		72.80
1865-67	9p straw die essay (KD-DK) for an issued plate 2, on white glazed card marked "OLD" . . . . .40E1		72.80
	9p block of four similar to above from plate 4; thin unwatermarked paper . . . . .40E		30.80
	10p red-brown original artist's drawing of frame around a printed medallion of Queen's head; white glazed card . . . . .40E1		67.20
	10p black die essay without plate number or check letters, mounted on card and dated "[D]ec. 18, 1866" . . . . .47E1		37.80
1873-80	9p straw die essay (modification of 9p straw of 1865-67 listed above-G.W.C.) with plate number 2 and lettered KD-DK on white glazed card. "NEW" printed above, and underneath, stated to be in Ormond Hill's handwriting, "approved 11 March 1872/2280/72" . . . . .63aE1		78.40
1867	8p original artist's drawing of frame around a printed medallion with Queen's head in brown, on thick white card. Unique . . . .57aE2		95.20
	8p black die essay of above on white glazed card; lines of background not complete . . . . .57aE1		25.20
	8p as above after background lines had been completed, dated "June 12, 1876" . . . . .57aE1		23.10
	8p as above, same die without corner letters, dated "June 13, 1876" . . . . .57aE1		23.10
	8p as above with plate number 2; marked AFTER STRIKING, dated in Ms. "Aug. 14, 1876" and initialed . . . . .57aE1		23.80
1880	1½p black die proof on white glazed card marked BEFORE HARDENING and dated "27 JUL. 80" . . . . .80TC		21.00
1883	1 pound black die proof on white glazed card marked BEFORE HARDENING and dated "15 AUG 83" . . . . .110TC		42.00



Harmer, Rooke & Co., Inc., New York Sale, January 23-25, 1951.

Reported by George W. Caldwell

**Canada**

1859 17c orange plate proof on India paper .....19TC3 12.00

**Great Britain**

1840 1p black reprinted large die impression, without letters in corners;  
marked "1" and "OLD ORIGINAL" in reverse below the de-  
sign . . . . .1aE 50.00

1p deep red-brown "Rainbow" proof from the large plate without  
letters in corners . . . . .1E5 10.00

1877 4p pale greenish-blue imprimatur . . . . .70P5 3.00

**Grenada**

1861 6p rose plate proof pair with top sheet margin . . . . .2P 5.00

**Nevis**

1861 6p orange plate proof vertical pair with top right sheet margin, on  
card . . . . .3TC4 7.00

1s rose-lake, as above . . . . .4TC4 7.50

**Newfoundland**

1865 5c light brown and 5c rose plate proofs from American Bank Note Co's  
sample sheet . . . . .25TC2 7.50

12c olive-yellow and 12c gray-green, as above . . . . .28Tc2 5.00

12c brown-red and 12c rose, as above . . . . .28Tc2 5.00

1868 1c violet plate proof on India paper . . . . .32P3 4.00

**Guatemala**

1878 orange-brown small die impression (Scott's A7 without value designa-  
tions); perforated . . . . .11E 20.00

1910 6c yellow-brown & carmine plate proof on proof paper; bottom right  
sheet margin block of 4 . . . . .140TC5 11.00

6c deep brown & indigo plate proof on proof paper, bottom sheet mar-  
gin block of 4 . . . . .140TC5 26.00

6c indigo plate impression of vignette; block of 4 on proof paper  
140E5 13.00

1919 3p deep green, large die proof on proof paper . . . . .165TC1 18.00

1922 25c vermilion, large die of vignette on proof paper . . . . .203TC1 22.00

25c brown, large die proof on proof paper . . . . .203P1 9.00

1924 6c bistre, large die sunk proof on proof paper . . . . .210P1 15.00

50c red large die proof on proof paper . . . . .212P1 8.00

1p slate-black, plate proof on proof paper, block of 4 with bottom left  
sheet margin . . . . .213TC5 11.00

1p yellow-brown, as above . . . . .213TC5 11.00

1p orange-brown, large die essay on proof paper without inscriptions  
and value . . . . .213E1 16.00

1p orange-brown, large die proof on proof paper . . . . .213P1 8.00

15p black, large die sunk proof on proof paper . . . . .216P1 21.00

1.25p ultramarine, large die sunk essay on proof paper without letter-  
ing . . . . .217E1 21.00

2.50p dark violet, large die proof on proof paper . . . . .218P1 8.00

2.50p dark violet, plate proof on proof paper, block of 4 . . . . .218P5 18.00

## Liberia

1860	12c black trial color plate proof . . . . .	2TC5	6.00
1864	6c black trial color plate proof, right sheet margin, imperf. . . . .	7TC	7.00
	6c blue trial color plate proof, top right corner sheet margin, imperf. . . . .	7TC	7.50
	12c black trial color die proof . . . . .	8TC	8.00
	12c red trial color plate proof, imperf. . . . .	8TC	4.00
	24c black trial color small die proof on India mounted on card . . . . .	9TC2	6.25
	24c red trial color plate proof, top left corner sheet margin, imperf. . . . .	9TC5	5.00
1866-69	12c pale green trial color plate proof, block of 4 with bottom sheet margin, imperf. . . . .	14TC5	14.00
1892	\$5 ultramarine & black trial color plate proof . . . . .	49TC5	3.00
1903	3c artist's original sketch essay of 3c stamp (Liberty Head) on transparent greenish paper, without inscriptions in tablets . . . . .	94E	20.00
	25c artist's sketch essay in pencil and watercolor for 25c stamp, on card . . . . .		19.00
	3c black, large die proof on India paper . . . . .	94P1	4.25
	3c deep violet trial color large die proof . . . . .	94TC1	4.00
	3c pale blue trial color plate proof on card . . . . .	94TC4	3.00
	3c blue trial color plate proof in horizontal pair, with bottom sheet margin . . . . .	94TC5	4.00
	3c blue trial color plate proof block of 9 on card . . . . .	94TC4	13.00
	3c brown trial color plate proof block of 4 on proof paper . . . . .	94TC5	6.50
	3c brown trial color proof as above on card . . . . .	94TC4	4.25
	3c black plate proof in horizontal pair . . . . .	94P5	5.00
	10c on 16c lilac trial color yellow overprint proof . . . . .	95TC	10.00
	15c on 24c olive-green trial color red overprint proof . . . . .	96TC	8.00
1906	1c yellow-green & black trial color large die proof on proof paper . . . . .	101TC1	4.00
	1c brown & gray trial color plate proof in block of 9 on card . . . . .	101TC4	13.50
	1c ultramarine & black trial color plate proof in block of 4 on card, with bottom left sheet margin . . . . .	101TC4	6.00
	2c black large die sunk essay impression of vignette . . . . .	102E1	6.00
	2c carmine & black, large die sunk proof on proof paper . . . . .	102P1	4.25
	5c ultramarine & black, large die proof on watermarked proof paper . . . . .	103P1	4.25
	5c blue & black trial color large die proof on India paper . . . . .	103TC1	3.50
	10c black, large die essay of frame . . . . .	104E1	6.00
	10c dark brown & lake trial color plate proof in block of 4 on glazed card with left sheet margin . . . . .	104TC4	8.00
	10c sepia & rose trial color plate proof in block of 9 on card . . . . .	104TC4	13.00
	15c die essay impression of vignette on watermarked proof paper . . . . .	105E	6.00
	15c green & black trial color plate proof in block of 4 on proof paper with bottom right sheet margin . . . . .	105TC5	8.00
	15c orange & green trial color as above with top right sheet margin . . . . .	105TC5	6.00
	15c dark green & yellow-green trial color plate proof in block of 9 on card . . . . .	105TC4	13.00
	20c black, large die essay of frame . . . . .	106E	6.00
	20c rose & black trial color large die proof on watermarked proof paper . . . . .	106TC1	4.25

(To be continued.)



## Paraguay 1868? Essay, Addenda

By Clarence W. Brazer, D.Sc.

In JOURNAL No. 31, page 162, the "Paraguay 1868? Essay" article, in the caption under the "Aug. Eichele 1876 Match Proof," the date should be changed to "May 31, 1865," and on page 163, in "Attribution of Paraguay Issues," "Issues" should be "Essays." In the sixth line under this heading "Joseph R." should read "Butler &". Also in the eighth and ninth lines "January 10, 1876" should be changed to "May 31, 1865."

Elliott Perry kindly writes,—“The Aug. Eichele stamp was produced by Butler & Carpenter and was first issued in June 1865 (die approved May 31, 1865), according to the Boston Revenue Book,”—“You will note that these facts place the Aug. Eichele stamp several years earlier than the Paraguay essay.”

Paraguay issued no stamp until 1870, although rough lion vignette essays by Stern of Paris were in 1923 reported by Melville as known in 1862, and another with a wreath about a lion as sent to Europe from Buenos Aires, known in 1865. The United States 1860 30 cents die had been reprinted as an 1861 issue essay. The use of this engraving by Butler & Carpenter of Philadelphia for the Eichele stamp in May 1865 indicates active interest in this design during these four years. Hence it is quite possible the Paraguay 5 cents essay known by 1868 may have been submitted as early as the essay by Stern of Paris known in 1862, and the other essay known by 1865. All three of these essays were probably for the same contract, which was not awarded until 1870.

“Spying Eye” writes that his article in *Gossip* of August 5, 1950, had “originally appeared in the *S.P.A. Journal* June 1948, v. 10, No. 10, p. 602,” and that the statement we quoted about Taylor was not copied by him from Melville, but was given him by two different specialists in Paraguay stamps who asked that they should not be given any credit, and now he knows why! Thus wrong information is carelessly repeated. In JOURNAL No. 23, page 176, we published an editorial on “Documentation” from which we quote in part: “To avoid any possible suspicion of plagiarism, particular items of fact or opinion should be completely documented and credited whenever possible.”—“By so doing the writer gives a reader confidence in his credibility and escapes responsibility for the errors of others that may later be discovered.”

---

## Great Britain 1887 Jubilee Artists' Drawings

Ten original artists' drawings for the 1887 Jubilee issue of Great Britain are reproduced in half-tone on the outside front cover of the July 28, 1951 issue of *The Stamp Collector's Fortnightly*. This cut includes a copy of the one penny 1881 issue in order to judge the size of the drawings. For collectors of Great Britain who include clippings, photographs and other collateral pieces in their collections, this reproduction should be of interest. It is on coated paper.

---

## A Color Separator

A useful and neat “TASCO Surcharge and Cancellation Detector” has been produced and is now being sold by the Tatham Stamp and Coin Co., of Springfield, Mass., priced at \$1. It consists of a vest pocket book of six colored (no blue) transparent celluloid (?) 1½ inch disks mounted in a piano hinged booklet of envelopes. When a disk of the color of a stamp is placed over the stamp, any overprint or cancellation becomes clear and distinct, as the colored disk eliminates most of the stamp design. It is also helpful to separate bicolor essays and proofs where one color may overlay another.

# The E. P. S. 1951 Convention

## A Brief Story

By Eyeing Spy

The 1951 Convention at Toronto was somewhat the largest in several years, with a total registration of over 35, and as many as 27 in the actual session at one time. The luncheon with which it concluded, and which was an integral part of the proceedings, forming one business session though little business was done, was attended by 45 persons.

Dr. Hennan, presiding, set a new mark in streamlining the procedure, so that all business was handled in quick order, with ample time left for discussion of matters of interest but not requiring convention action. At the luncheon, no less than eight persons brought greetings or made brief remarks, much to the point.

The chief interest in the session centered around the matter of the proposed revival of the Essay & Proof Unit of the A. P. S. After considerable discussion of what such a Unit could do, it was the consensus that it could act as a publicity outlet for our field of collecting to the membership of the A. P. S. Without in any way binding the Essay Proof Society, and without our being in any way entangled in the matter, it was agreed that we would as individuals support Michael Miller in reviving this Unit. Dr. Brazer, in the discussion, gave an interesting account of how the old and lapsed Unit of similar name had flourished to the point at which the formation of the present Society as a separate body became possible and even necessary.

During this discussion Gerald E. Wellburn made a rousing talk on the advantages of belonging to the Essay Proof Society, this being one of the highlights of the Convention.

Dr. Hennan, who declared definitely and in fact forcibly, that he did not want to continue as President, and could not even remain as a Board of Directors member, because of the press of personal duties and obligations, was given a warm ovation as he retired from office.

As in previous years, Mrs. Smeltzer graciously presided at the registration desk. The attendance of members from far afield, such as Bury C. Binks and Gerald Wellburn from British Columbia, William W. Wylie from Oregon, William E. Lea from England, and "others too numerous to mention," was an agreeable feature.

---

## Essay-Proof Interest

During the past decade there has been a notable increase in the collection of essays and proofs. This has been exemplified in stamp exhibitions where collectors have included such items in their showing of stamps. The same has been noted in lectures at stamp club meetings. Dealers with a keen eye to changes in trends have pointed their advertisement policy toward this increased interest. At the National Philatelic Museum in Philadelphia, where the displays are changed each month, exhibitors with the view to showing completeness include such items in their frames.

For years, in England, the British specialists have been alive to the importance of these pieces, but on the Continent this interest does not seem to have been so extensive, although some notable collections have been formed, particularly that of Martin Schroeder of Leipzig. However, there are signs of a change, as seen in the announcement by Zumstein & Co. that they are preparing text for a revision of the essay proof section of their large handbook on Switzerland. At the time that handbook was being edited very little regard for essays and proofs existed, according to this firm which is foremost in publishing Swiss philatelic literature. However, due to increasing interest in this field they feel justified in making the revision, which will be published first in their monthly magazine *Journal philatelic de Berne*, and subsequently issued in brochure form. This initial revision will consist of the postage due stamps of Switzerland. Collectors are asked to co-operate.—G. W. C.



# Minutes of E. P. S. 1951 Convention With Reports of Officers and Committees

## Minutes of Convention

President Hennan called the Eighth Annual Convention of the Essay Proof Society to order at 10.10 a. m., Tuesday, Sept. 25, 1951, at the King Edward Hotel, Toronto, Canada. At his direction the Secretary read the Convention Call.

The Credentials Committee, by Chairman Hartwell, previously appointed, reported that a quorum was present. Whereupon President Hennan declared the Convention open for business.

At this point President Hennan called upon all present to rise and give their names with their residence locations. All 27 then present did so.

On motion, duly seconded and carried, the minutes of the 1950 Convention at Washington, D. C. were accepted as printed and circulated to the membership.

President Hennan appointed Messrs. Smeltzer, Glaser and Culkin as Nominating Committee, to report nominations for the four places to be filled on the Board of Directors. He further stated that he found it necessary to decline all further office and would not continue as a member of the Board of Directors because of his inability to be in New York at the dates of Board meetings.

President Hennan then called for the presentation of reports to the Convention from the various officers and committees. A motion was made, seconded and duly carried, that such reports be received and published in the *ESSAY PROOF JOURNAL* instead of being read to the Convention.

Secretary Blanchard then presented reports from the following:

President, Second Vice President, Secretary, Treasurer, Auditing Committee, Managing Editor, Foreign Editor, Awards Committee, Catalog Committee, Exhibition Committee, Recruiting Committee, Chapter No. 2 (Chicago), Chapter No. 4 (Philadelphia), Chapter No. 5 (Tulsa).

On motion duly seconded and carried, it was ordered that all new business be referred by the Convention to the new Board of Directors.

The Convention recessed for the Nominating Committee to meet and prepare its report, at 10.22 a. m.

At 10.27 the Convention reconvened. Mr. Glaser, for the nominating Committee, presented the following slate of Directors for the term 1951-54: Sol Glass, Charles W. Brooks, George B. Wray, Stephen G. Rich.

On motion duly seconded and carried, the nominations were closed.

On motion duly seconded and unanimously carried, the Secretary was directed to cast a single ballot for the four nominees. Whereupon President Hennan declared the four elected as Directors for the term 1951-54.

At 10.35 the Convention recessed for the meeting of the new Board of Directors. At 10.45 the convention reconvened. For the Board, Mr. Rich reported that the officers elected for the year 1951-52 are:

President: Joseph Mandos  
First Vice-President: Chester A. Smeltzer  
Second Vice-President: George W. Caldwell  
Secretary: Julian Blanchard  
Treasurer: Julian F. Gros

The convention proceeded to a discussion of various matters upon which member opinion and judgment was desired, without taking formal action upon such new matters, leaving the action where necessary to the Board of Directors under a motion previously carried.

Earl Apfelbaum presented numerous suggestions for additional activity in publications.

Dr. Blanchard discussed the opportunities existing in the *JOURNAL* of this Society for publishing many articles.

Dr. Brazer made an appeal to the membership to use sample back numbers of the *JOURNAL*, of which we have a supply, for recruiting of membership.

At the request of the chair, Franklin R. Bruns, Jr. spoke on the status and condition of the Smithsonian Institution collection and what the members of this Society can do to help make it more useful.

Mr. Smeltzer discussed the financial situation of the Society's *JOURNAL*.

Michael Miller spoke on the revival of the Essay & Proof Unit of the A. P. S., mentioning that the project is under active consideration but nothing has as yet actually been done. Dr. Brazer then gave a resume of the situation, explaining the function such a Unit can perform: that of publicity for our field to the members of the A. P. S. Several others discussed various aspects of this matter, Mr. Miller agreed to go ahead and form an A. P. S. Essay & Proof Unit, which will have its own dues to cover its own work.

Gerald E. Wellburn and Wm. W. Wylie were among those who spoke.

At 12.00 noon the convention recessed until its final session at luncheon.

During the recess, Vice-President Smeltzer appointed Messrs. Rich, Bruns and Hartwell as a Committee on Resolutions.

The Convention reassembled at 12.30 p. m. in the Elizabeth Room of the King Edward Hotel for a luncheon, Mr. Smeltzer presiding. The speakers, all of whom were brief, were as follows:

Fred Jarrett, bringing greetings from CAPEX.

Stephen G. Rich, bringing greetings from the S. P. A.

Alan Fernald, bringing greetings from the France & Colonies Group.

Sol Glass, bringing greetings from the Bureau Issues Association.

Dr. L. Seale Holmes, of London, Ont.

Colin M. Makepeace, bringing greetings from the Canada Revenue Society.

B. C. Binks, bringing greetings from the British North America Philatelic Society.

Marcus W. White, bringing greetings from the U. S. Envelope Society.

Dr. Clarence W. Brazer, as Editor Emeritus of the *ESSAY PROOF JOURNAL*.

Fred Jarrett again, closing the meeting.

The Resolution Committee reported the following resolutions, which were adopted:

1. Be it hereby resolved that the work of the Treasurer for the year just ended be highly commended, for efficiency, clear reports and diligent watchfulness against unreasonable outlay.
2. Be it hereby resolved that the work of the Secretary for the year just ended be highly commended, for prompt and efficient handling of all situations.
3. Be it hereby resolved that the fine accomplishments of the Managing Editor in maintaining the *JOURNAL* at its peak of quality and bringing out each number without undue delay, be highly commended.
4. Be it hereby resolved that the Essay Proof Society, by letter from the Secretary, express our appreciation to CAPEX for hospitality and for their gracious welcome given to our Convention.
5. Be it hereby resolved, that the Essay Proof Society, by letter from the Secretary, express our appreciation to the King Edward Hotel for hospitality and for gracious welcome to our Convention.
6. Be it hereby resolved that the generosity of the Contributing Members be most warmly acknowledged.
7. Be it hereby resolved that the work of the various officers, directors, and committeemen, for their assistance in conducting the activities of the Society, be gratefully acknowledged.
8. Be it hereby resolved that our appreciation to our retiring President, Dr. Clarence Hennan, be made a matter of record.
9. Be it hereby resolved that copies of these resolutions be sent to the external organizations mentioned.
10. Be it further resolved that the Board of Directors be empowered to approve the minutes of this Convention.

At 1.30 p. m. the convention adjourned sine die.

STEPHEN G. RICH, *Board Recorder*

## President's Report

To the Officers and Members of the Essay Proof Society:—As I turn the gavel over to your newly elected President and sing my "swan song," I wish to make a few remarks. First, I want to thank each and every officer and committee for their help. To Chester Smeltzer my best thanks for taking my place at the Board meetings. To Julian Blanchard for getting out the notices and keeping me informed of the activities of the Board. To Clarence Brazer, the *JOURNAL* Editor Emeritus, many, many thanks. The new editor is carrying on the work of Dr. Brazer and I am sure that he will keep the *JOURNAL* up to its high standard.

The *JOURNAL* continues as an outstanding philatelic publication. I do not believe that any other society in the world can boast of a magazine of this caliber. I predict that the *JOURNAL* will stand as a memorial and a monument to the work and efforts of Dr. Brazer in the years to come. Eight volumes have been published without one word of criticism and every article has been an outstanding piece of work. The make-up, the cuts and the tremendous amount of research work that have gone into making this publication are appreciated by philatelists throughout the world.

Many of our officers have worried about the fewness of our members. May I say that our membership consists of outstanding philatelists and that we have quality rather than quantity. True, it is difficult to put out a publication such as we have without money. But I believe it is better to have a small, compact, active group than it is to have a top-heavy mass of uninterested collectors. In this connection may I express my thanks to Thomas Morris for his efforts in obtaining the funds to carry on the *JOURNAL* properly.

To my successor, the best of luck and the hope that he will be able to be present at the meetings.

CLARENCE HENNAN, *President*



Secretary's Report

The past year marked the publication of a new edition (the third) of our roster of members, which was much needed. This was mailed out with the October 1950 JOURNAL (No. 29), and will probably suffice until the end of the 1951-52 fiscal year, when it may be desirable to issue another revision. Current revisions, of course, may be made by the owners of the roster from the Secretary's quarterly reports published in each issue of the JOURNAL.

The point of interest in the quarterly reports just mentioned is the status of our membership. Looking at the past two or three years we find the following: At the close of the 1948-49 fiscal year (June 30, 1949) we had 480 members; at the end of 1949-50 the number was 411, a decrease of 69; while at the close of the year just passed it had dropped to 396, a loss of only 15. At the present writing not all of these have sent in their dues for the forthcoming year, but the number having done so compares favorably with that at the corresponding period of last year.

The status of the membership as reported in the last four issues of the JOURNAL is shown in the following table:

<i>Journal</i>	<i>Gains</i>	<i>Losses</i>	<i>Net Membership</i>
No. 28 (October 1950) -----	6	21	411
No. 29 (January 1951) -----	11	2	396
No. 30 (April 1951) -----	6	5	406
No. 31 (July 1951) -----	8	18	396

While it is a satisfaction to know that we nearly held our own during the past year, nevertheless the fact is that our membership is far too low for the successful publication of our JOURNAL, and the trend is still downwards. We cannot continually count on gifts to balance our budget, and if our income from membership dues and from advertising does not substantially increase, the time will come when we will have to discontinue operations. The situation has been under discussion by the Board of Directors and it may be reported that plans have recently been formulated for a membership drive, as well as a drive to secure more advertisers. If our members really wish to see the Essay Proof Society and the JOURNAL survive, every effort should be made to assist in this undertaking.

JULIAN BLANCHARD, *Secretary*

Report of the Auditing Committee

The Auditing Committee has examined the books and records of the Essay Proof Society for the year ending June 30, 1951, and find them to be, in general, correctly kept.

The Cash Account has been checked and reconciled, and the disbursements were found to be satisfactorily supported by vouchers.

The Advertising Income was verified with the advertising carried in the various issues of the JOURNAL.

In our opinion, the Treasurer's report is correctly prepared and is an accurate statement of the affairs of the Society as at said June 30, 1951, and of its operations for the period then ended.

CHARLES W. BROOKS, *Chairman*

Treasurer's Report

The statements submitted herewith show the financial condition of the Society as of June 30, 1951, and its operations for the year ended on that date:

Balance Sheet, June 30, 1951

<i>Assets:</i>	
Cash in Bank -----	\$2,443.65
Accounts Receivable—Advertisers (JOURNAL #30) -----	98.40
Total Assets -----	\$2,542.05
<i>Liabilities, Etc.:</i>	
Unearned Dues and Subscriptions—1951-52 -----	\$ 41.25
Unearned Advertising (JOURNALS #31 and #32) -----	21.60
Total Liabilities -----	\$ 62.85
Life Membership Fund -----	\$ 100.00
Library Fund -----	107.30
Editorship Fund -----	1,620.00
Total Reserved Funds -----	\$1,827.30
Unallocated Surplus -----	651.90
Total -----	\$2,542.05

## Analysis of Cash in Bank

General Fund .....	\$ 616.35
Life Membership Fund .....	100.00
Library Fund .....	107.30
Editorship Fund .....	1,620.00
Total .....	<u>\$2,443.65</u>

## Statement of Operations for the Year Ending June 30, 1951

## Income:

Membership Dues—1950-51 ..... \$ 382.50

## JOURNAL Income:

Subscriptions to JOURNAL from members .....	\$1,534.00
Subscriptions to JOURNAL from non-members .....	34.00
Contributions for support of JOURNAL .....	165.00
Sales of JOURNALS .....	66.50
Sales of Bound Volumes .....	72.15
Advertising Income .....	<u>784.25</u>

Total JOURNAL Income ..... 2,655.90

Total Income ..... \$3,038.40

## Expenses:

Stationery, Postage and Mailing .....	\$ 138.28
Printing Membership List .....	103.50
Printing Minutes of 1950 Convention .....	87.50
Advertising in other Philatelic Journals .....	<u>7.00</u>

## JOURNAL Expenses:

Printing JOURNAL .....	\$1,613.48
Photos and Engraving .....	824.74
Typing and Proof Reading .....	81.88
Binding of JOURNAL Volumes .....	<u>50.00</u>

Total JOURNAL Expenses ..... 2,570.10

Total Expenses ..... 2,906.38

Net Gain from Operations ..... \$ 132.02

## Statement of Cash Receipts and Disbursements (General Fund)

For the Year Ending June 30, 1951

Cash in Bank—July 1, 1950 ..... \$ 641.48

## Cash Received:

Membership Dues—1950-51 .....	\$ 364.50
Membership Dues—1951-52 (In advance) .....	8.00
JOURNAL Subscriptions—1950-51 .....	1,492.00
JOURNAL Subscriptions—1951-52 (In advance) .....	33.25
Contributions for support of JOURNAL .....	165.00
Sales of JOURNALS .....	66.50
Sales of Bound Volumes .....	72.15
Advertising in JOURNAL—1950-51 .....	658.25
Advertising in JOURNAL—1951-52 (In advance) .....	<u>21.60</u>

Total Cash Received ..... \$2,881.25

## Cash Disbursed:

Stationery, Postage and Mailing .....	\$ 138.28
Printing Membership List .....	103.50
Printing Minutes of 1950 Convention .....	87.50
Advertising in other Philatelic Journals .....	7.00
Printing JOURNAL .....	1,613.48
Photos and Engraving .....	824.74
Typing and Proof Reading .....	81.88
Binding JOURNAL Volumes .....	<u>50.00</u>

Total Cash Disbursed ..... 2,906.38

Excess of Disbursements over Receipts ..... 25.13

Cash in Bank—June 30, 1951 ..... \$ 616.35



I append a list of contributors to the JOURNAL Fund to June 30, 1951, the amounts being in addition to the regular \$5 dues. Following this is a list of contributors to the special Editorship Fund.

## Contributors to the General Fund, 1950-1951

No.		No.	
1C	Brazer, Dr. Clarence W. -----\$ 5.00	141	Little, Philip, Jr. ----- 5.00
3C	Gros, Julian F. ----- 5.00	148	Singmaster, J. Arthur ----- 5.00
4C	Morris, Thomas F. ----- 5.00	151	Pope, III, John D. ----- 5.00
*5C	Sissons, Vinton E. ----- 5.00	209	Saunders, J. Donald ----- 5.00
15C	Zervas, Hans F. ----- 5.00	224	Percival, Dr. Milton F. ----- 5.00
16C	Hennan, Dr. Clarence ----- 5.00	264	Webster, T. K. ----- 5.00
19C	Rosell, Frank W. ----- 5.00	375	Makepeace, Colin MacR. ----- 5.00
23C	Church, Charles T. ----- 5.00	436	Wray, George W. ----- 5.00
24C	Hartwell, Horace F. ----- 10.00	438	Mandos, Joseph ----- 10.00
27C	Bantham, Albert P. ----- 5.00	491	Britt, John J. ----- 5.00
42C	Smeltzer, Chester A. ----- 5.00	546	Smeltzer, Mary A. ----- 5.00
52C	Costales, Eugene N. ----- 20.00	557	Peck, Frank A. ----- 5.00
60C	Griswold, Dean Irwin N. ----- 5.00		Napex Dinner at Washington, D. C. ----- 5.00
62C	Glaser, Jacob S. ----- 5.00		
114	Hackett, Robert P. ----- 5.00		
			\$ 165.00

\* Deceased.

## Contributors to the Editorship Fund, 1950-1951

No.		No.	
2C	Burr, David H. -----\$ 5.00	141	Little, Philip, Jr. ----- 50.00
3C	Gros, Julian F. ----- 100.00	159	Steinway, Theodore E. ----- 50.00
4C	Morris, Thomas F. ----- 100.00	219	Kimmel, A. Murl ----- 20.00
*5C	Sissons, Vinton E. ----- 100.00	241	Mozian, Herant ----- 15.00
10C	Clarke, T. James ----- 50.00	264	Webster, T. K. ----- 25.00
12C	Rich, Dr. Stephen G. ----- 25.00	272	Brookman, Lester G. ----- 10.00
16C	Hennan, Dr. Clarence ----- 100.00	274	Elkins, Edwin E. ----- 10.00
24C	Hartwell, Horace F. ----- 30.00	318	Caldwell, George W. ----- 10.00
25C	Altman, Solomon ----- 10.00	400	Thorp, Prescott H. ----- 10.00
38C	Perry, Thomas D. ----- 20.00	436	Wray, George W. ----- 50.00
42C	Smeltzer, Chester A. ----- 50.00	438	Mandos, Joseph ----- 25.00
47C	Barkhausen, L. H. ----- 50.00	478	Volpi, Charles de ----- 25.00
52C	Costales, Eugene N. ----- 100.00	491	Britt, John J. ----- 25.00
62C	Glaser, Jacob S. ----- 25.00	497	Sissons, James N. ----- 25.00
63C	Barrett, D. O. ----- 10.00	566	Harmer, Bernard D. ----- 100.00
*69C	Mott, Kenneth ----- 20.00	603	Jephcott, C. M. ----- 5.00
84C	Harmer, Gordon ----- 100.00	635	Newman, Ben B. ----- 10.00
109	Detwiler, John ----- 10.00	659	Spaulding, Philip ----- 30.00
113	Lederer, Howard A. ----- 20.00		Anonymous ----- 50.00
114	Hackett, Robert P. ----- 100.00		
134	Todd, W. Parsons ----- 50.00		
			\$1,620.00

\*Deceased.

## Comments

The statement of operations for the year shows a profit of \$132.02, which is quite an improvement over last year when our deficit totaled \$109.39. It demonstrates very vividly the efforts put forth by our Editor Emeritus, Dr. Clarence W. Brazer, and our present very capable and efficient Editor, Dr. Julian Blanchard. Our JOURNAL still tops the list of philatelic publications.

Each member of our Society has an added duty to perform, which does not end with the payment of his dues. This obligation is to interest the stamp collecting fraternity in the Historical Background of Stamps, which is the true field of all Essay Proof Collectors. Actually, the possession of these interesting proofs of stamps is just another fascinating angle of our interesting hobby.

Only through our collective efforts will we be able to keep our Society functioning. It is not a "Let George do it" proposition. At present, this burden is being carried by only a handful of members. How few, you can determine by consulting the officers of the Society and the various Board members, and by a careful scrutiny of the "List of Contributors" over the years. Special attention this year is called to the "Editorship Fund," for without this specific fund your ESSAY PROOF JOURNAL and Society could not exist.

The funds of the Society are on deposit with the National City Bank of New York, 42nd Street and Madison Avenue, New York City.

I would like to take this opportunity of thanking the members of the Society for the sums of money which they so generously contributed this year to the JOURNAL and Editorship Funds.

JULIAN F. GROS, *Treasurer*

## Report of the Second Vice-President

Some persons, it seems, are not entirely satisfied with the progress that the Essay Proof Society has made in the past fiscal year. I heartily disagree with these views. It was reported in the April 1951 JOURNAL that our membership as of that date was 406 members. That total I would say was most good, considering the hectic year we have been going through, due to unsettled world conditions. Financial conditions have also played a great part in keeping collectors from participating in a hobby. Therefore, with this in view, I would say that the Essay Proof Society is to be complimented for the fact that it has held its own.

Clarence Brazer, Editor Emeritus, has in the past given his utmost to make the ESSAY PROOF JOURNAL one of the finest publications in existence. I know this work will be continued under the leadership of our new Managing Editor, Julian Blanchard; the recent JOURNALS have proven this. However, we must all lend a hand to help him in this task by submitting articles to him for publication. An earnest endeavor must be made to procure more advertising for the JOURNAL. Members can help here by advertising for their wants and by soliciting advertisements from their respective local dealers.

There should be, in my opinion, something prepared for the members of the Essay Proof Society to identify them as members of the society. This can be done by several methods, but the best that stands out in my mind is to prepare for each member a Membership Certificate, about the size of an album page. This can be used in various ways—to mount in an exhibition frame, or to serve as a front page for the essay-proof section of his collection; also, this certificate could be framed for use in a member's office or den. This certificate, handsomely done, would be enjoyed by a member; but most of all, its presence anywhere would remind many that the Essay Proof Society exists. Another philatelic organization has seen fit to do this, and it has proved most successful.

I look forward to another successful year and hope that through the cooperation of all members we will be able to persuade many more to take that advanced course in Philately, by joining the Essay Proof Society.

JOSEPH MANDOS, *Second Vice-President*

## Report of the Committee on Awards for Best Article in Journals 27, 28, 29 and 30

In our previous reports we have stressed the burden unfairly placed upon the editorial staff by the failure of the membership to write articles on various phases of essays and proofs.

In our opinion this failure is due to a number of causes, among which are lack of interest and inability of the members to appreciate the value of imparting their knowledge by having it published in the journal of their society.

Because of the lamentable lack of new authors, the committee is again faced with little choice, and consequently little effort in reaching its decision. Fortunately, the quality of the articles under consideration is of the same high standard as those of the previous numbers of the JOURNAL, otherwise the Committee might have had to decline to make any awards from so limited a number.

However, our decisions are as follows:—

First Award, the President's Cup, for "French Postage Essays and Proofs, 1923-50," by Joseph H. Burka, in No. 28.

Second, to "American Phototype Co.," by Henry W. Holcombe, in No. 29.

Third, to "Canada—12p Die and Plate Proofs," by Henry Gates, in No. 29.

In concluding this report, the Chairman recommends that the award for the best article be discontinued until, and unless greater interest is shown by the submission of more varied articles from different writers,

The co-operation of the other members of the committee has been greatly appreciated by the Chairman.

WINTHROP S. BOGGS, *Chairman Awards Committee*

## Report of the Managing Editor

During the past year there was a change in the editorial staff of the JOURNAL, the first two numbers (27 and 28) having been issued under the direction of Dr. Brazer and the second two (29 and 30) under the direction of the present editor. As our members will have noted in the minutes of the meeting of the Board of Directors on December 11, 1950, as published in JOURNAL No. 29, Dr. Brazer tendered his resignation as Editor, for reasons of health, and was thereupon appointed Editor Emeritus. With some misgivings the Assistant Editor accepted the appointment of Managing Editor as a temporary expedient, with the idea that some arrangement of a more permanent character might be worked out later.

Needless to say, my first aim has been to uphold the high standards set by our former editor and so consistently maintained by him year after year, and no change in editorial policy has been attempted or is contemplated. Without his guidance and advice it would indeed be a difficult task to carry on. Upon other members of our organization also I have had to lean heavily, and the help rendered by our Foreign Editor, George W. Caldwell, is particularly appreciated. His report as Foreign Editor is especially commended to your attention.



As the publication of our JOURNAL is the principal activity of the Society, naturally our chief concern is the provision of funds to handle it. Our financial health is set forth in the report of the Treasurer, and from it we see that all operations for the year resulted in a small net gain, \$132.02. But we see also that contributions for the support of the JOURNAL amounted to \$165, so that without these gifts we would have been in the red. We must not overlook the painful facts that over the past two or three years our membership has been slowly dwindling, and that lately our advertising, never very large, has likewise been on the decline. And it will certainly be agreed that it is not a healthy state to continually depend on gifts to keep us going. It is thus apparent that we are skating on very thin ice and that if we continue in this direction we will eventually be sunk. Let each member answer for himself what he can do to prevent that—if he really wishes it to be prevented.

As to the contents of the JOURNAL, although there is usually some reserve of material on hand, we sometimes wonder what we will have for the next number. It is an uneasy feeling to find the barrel getting empty, and it is too much of a burden for the editors to supply the deficiency. In this connection we would again call your attention to the report of the Foreign Editor, and ask you to heed his suggestions; try to be a contributor sometimes, instead of resting content to be merely a receiver.

At times we wonder if we are adhering satisfactorily to our professed aims. We are of course concerned primarily with essays and proofs; but as stated more broadly on our front cover, the ESSAY PROOF JOURNAL is "devoted to the *historical background* of stamps." We also open our doors to a similar study of paper money. Whether we are giving our readers what they want we are not too sure. Suggestions and criticisms would be very welcome indeed; the JOURNAL is published for you.

JULIAN BLANCHARD, *Managing Editor*

## Report of the Foreign Editor

During the twelve months following appointment as Foreign Editor, at the Washington Convention, our job has consisted mainly of (1) scanning foreign journals and preparing reviews and digests of important articles pertaining to foreign essays and proofs; (2) reporting auction sales; (3) writing quarterly installments of the Swiss Monograph; and (4) cooperating in minor activities of an editorial nature.

During that period, there have appeared in our JOURNAL approximately 45 pages of foreign major material, including that from the pen of our B. N. A. Editor, Henry Gates. In addition, a dozen or so short items of importance were published. Altho probably beyond the scope of this report, we feel it important to state that the Canada Catalog has reached a total of approximately 118 pages, all of which have been prepared by our former editor, Dr. Brazier.

Frequently in the past, a plea for help in the editorial work of our Society has been voiced. This work is of such vital importance that we repeat that plea. Admittedly, there are those who can't write for publication use; also, there are some who only think they can't prepare such texts. To all, we call attention to the words of a famous novelist who said: "There is no such thing as the man who cannot become a writer. All you have to do is glue the seat of your pants to the seat of a chair and stick to it."

Writing finished copy, important as that may be, is not the only editorial activity in which many of our 400 members could engage. We suggest:

(1) Become editorial conscious and give thought to the labor-of-love work performed by your editorial board and a handful of writers.

(2) Suggest subjects for treatment in the JOURNAL. The Editorial Board wants to give you what you want, wherever possible.

(3) Scan magazines you read, and report articles that you think might be of interest; give details.

(4) Report stamp exhibitions in which you see essays and proofs; give details.

(5) Don't fear duplication by someone else; that other fellow may not have noticed what you saw.

(6) Prepare, even though in the rough, facts about one or more of the essays and proofs in your collection; your Editorial Board will shape it up for publication in the JOURNAL.

(7) If you are a specialist, prepare as best you can a write-up of your essays and proofs. Examples in the JOURNAL are plentiful.

(8) The Editorial Board is ready to aid in your efforts, to the extent of its time.

(9) Don't be disturbed if publication of your contributions is delayed. Preparation of the "dummy" is a tailored job; the various articles and illustrations have to be fitted into spaces of various sizes. Short pieces, as small as two or three lines, often are helpful in filling out a JOURNAL page.

Altho these suggestions are made from the viewpoint of your Foreign Editor, they do have general application. Our JOURNAL is one of the most important features of our Society; it has been acclaimed by many philatelic journalists as the finest publication in the hobby. Let's keep it so. With your help we can.

GEORGE W. CALDWELL, *Foreign Editor*

## Report of the Exhibition Committee

The activity of the Exhibition Committee in the past year has been more or less dormant. This fault has been with the chairman and the chairman alone. I feel certain that with a little cooperation from

the chairman the rest of the committee would have responded wholeheartily. Perhaps the fault lies in the fact that the Washington, D. C. NAPEX show was such a good success that the laurels obtained from this show were enough to carry us through another year. I will say that due to the chairman's activities in other philatelic organizations, it was most hard to put full efforts to make another year of successful exhibitions for the society.

In last year's report I suggested that the individual chapters of the society have their own exhibitions, with material drawn from collectors in their localities as well as from members of the chapter. I would certainly like to see this idea carried out, for it will bring to the collectors in general in those localities an exhibition that the collector seldom sees outside of the national and international exhibitions. It will prove to them that essays and proofs should be a part of their collections.

I would like to see in the coming year or so an exhibition devoted only to essays and proofs. I feel such an exhibition could take place at the National Philatelic Museum in Philadelphia. The exhibition if held there would be a most attractive display, in a very attractive and well designed building, with modern facilities for an exhibition. A special booklet is prepared for these exhibitions and along with a special number of the *ESSAY PROOF JOURNAL* it would serve to enroll many new members in our society, and interest many in collecting or including essays and proofs in their collections. If such a venture was undertaken, I can assure you that it would receive the full cooperation of the Philadelphia chapter and myself.

JOSEPH MANDOS, *Chairman*

---

## Report of the Recruiting Committee

The various articles that have appeared in the philatelic publications which were submitted by members of the Essay Proof Society I feel have done a good job, for they have at least kept the existence of essays and proofs in the minds of those who have read these articles, and so will instill in these minds a desire later on to join our Society.

The inclusion of those important words which have been added to the front of the *JOURNAL* and reading "DEVOTED TO THE HISTORICAL BACKGROUND OF STAMPS," should help immeasurably in recruiting new members. In further writings by our members it would be a good idea to incorporate those words in the text.

What is needed to increase the membership of the Essay Proof Society is an out and out membership drive, in which all members should participate. To interest those members to put forth their full efforts, I would suggest that an amount of money be put aside to purchase suitable prizes for those who turn in the greatest totals of new members. There are any number of suitable prizes that could be offered for such an occasion. Other philatelic organizations have proven that such a plan is successful.

JOSEPH MANDOS, *Chairman*

---

## Report of Chicago Chapter No. 2

This chapter has no set meetings; meetings are called by our president, Dr. C. W. Hennan, as the situation indicates.

Our principal feature is the annual meeting held jointly with the COLLECTORS CLUB OF CHICAGO, of which Dr. Hennan is also president. The meeting for this year was held at the Union League Club in Chicago on November 8, 1950, with 25 persons present. At this meeting the following gave short programs and showed pertinent material:

Julius Westphal, U. S. proofs; Samuel Ray, German essays and proofs; Waldo Kenworthy, U. S. essays and proofs; Jacob Bard, Mexican essays and proofs; Paul Rohloff, U. S. essays and proofs; C. C. Adams, British proofs; A. C. Russo, U. S. essays and proofs; W. Lansweert, U. S. essays and proofs; and Col. O. H. Schrader, U. S. essays and proofs.

O. H. SCHRADER, U. S. Army Rtd., *Secretary*

---

## Report of Philadelphia Chapter No. 4

While there were no actual meetings of the Philadelphia Chapter, a few of the members on several occasions have met in the National Philatelic Museum to discuss plans for future meetings in the fall. It is the desire of the Philadelphia Chapter to have prominent speakers for the fall meetings, which we hope will include speakers from the New York Chapter. I might mention that several members of the Philadelphia Chapter, when called upon to speak at stamp clubs in the Philadelphia area, have represented the chapter. We have found that this missionary work has proved most successful in revealing to the collector the importance of collecting essays and proofs.

JOSEPH MANDOS, *Secretary*



## Report of Tulsa Chapter No. 5

Summer, 1951, brought to a close the fourth year of activities for Tulsa Chapter No. 5. We have but six members and meet quarterly on the first Friday of March, June, September and December. We have never failed to have a meeting on the designated date since the Chapter was formed. The members are as follows:—Hazel Coombs, Constance G. Eirich, Glenn R. V. Griffith, T. G. Laney, G. C. Nordstrom, and C. R. Ross.

Meetings are held in the evenings at 8:00 P. M. in the homes of our members. Chapter dues are \$1.00 per year, and we currently have \$7.35 in the Treasury. This sum has been found to be adequate for postage, stationery, supplies, etc.

On December 1, 1950, Mr. D. O. Barrett, our chairman, found it necessary to resign because of his work as Curator of Boys Town PhilaMatic Center, in Boys Town, Nebraska. Mr. Griffith was selected as Chairman to succeed Mr. Barrett.

Attendance at meetings has been excellent throughout the year. Mr. Laney has had illness in his family this past year and found it necessary to miss a meeting or two. A member may miss a meeting occasionally because of other engagements; but we really have no complaints on attendance.

We have made no effort to increase our membership, for this reason; we meet in the homes of our members and taking care of the membership and a guest or two takes about all the space available in most of our homes.

Our programs have been varied. We have tried to have some real educational feature at each meeting. These have been such items as the study of colors, and practical help such as proper cleaning of foxed engravings. Sale materials, arranged for by our Chairman, have been offered at every meeting.

Different members seem to have special interests; Mr. Laney has a number of very fine proofs and he is currently working on a collection of United States Postal Cards. Miss Eirich is particularly interested in Smillie engravings. Mr. Ross collects fine coins and currency and Indian Territory covers. Mr. Nordstrom likes first day covers, both U. S. and foreign. Mr. Griffith likes stamps and U. S. Currency; and Miss Coombs works on stamps and United States proof and commemorative coins.

The group is small and very friendly and the special "likes" of all members receive sympathetic understanding. It is little wonder that we are a happy group.

HAZEL COOMBS, *Secretary*

---

## Georges Brunel Passes Away Eminent French Philatelist

Although Brunel was not a member of our Society, his extensive research in philately and authoritative reporting merits more than just a simple biographical note. Hence, with the permission of the publishers, Zumstein & Co., we reprint, in translation, a short biography which appeared in the *Journal Philatelique de Berne* of August 1951.—G. W. C.

Last March, after a long illness, George Brunel died in Paris, at the grand old age of 90 years. Thus, not only French philatelists but those of the entire world have lost one of the most indefatigable and faithful collaborators.

George Brunel possessed a broad scientific knowledge; not only did he contribute numerous works on his philatelic research (particularly on the first emissions of France and its Colonies) but with equal energy he wrote on electricity, photography, history of the French Colonies, transportation, etc. His works include more than a hundred volumes. Brunel was honored by the French Academy. Among his philatelic contributions his monographs on France and its Colonies, Switzerland, Greece, British Guiana, Montenegro, etc., have become famous. A delightful brochure from his pen, entitled "Ce qu'était la Philatelie en 1867" was published in 1930 by Yvert et Tellier. This carries one back in retrospect to the period of such pioneers as Mahe, Ferrari, Dr. Legrand, Harpin, Vervelle, etc.

Throughout many years, the deceased was in close touch with our firm. He contributed many pieces to our *Journal Philatelique de Berne*, thus bringing to collectors a harvest (moisson) of his philatelic researches.

---

## Chapter Meetings in Homes of Members

The holding of chapter meetings in the homes of members solves the meeting-place problem, adds to the enjoyment, and is more "clubby." See the reports of the Tulsa Chapter.

---

This is your JOURNAL. Help make it what you would like it to be.

# Reports of Chapter Meetings

## New York Chapter No. 1

MAX E. ESTERNAUX, *Chairman*

GORDON COLKET, *Secretary*

Meeting of July 11, 1951. Present: Altmann, Blanchard, Dr. and Mrs. Brazer, Caposella, Colket, Esternaux, Fernald, Gros, Minuse, Perry, Womack and one guest speaker, Joseph Mandos, of Philadelphia, Pa.

Mr. Mandos gave a brief talk on the postal history of Guatemala before showing a portion of his magnificent collection of the Essays and Proofs of that country. In connection with the early history of the postal service a number of stampless covers with extremely interesting handstamps were shown, together with covers of a later date on which the kicking mule, wasp, and scull cancellations were to be seen.

One of the most interesting statements mentioned was the fact that so many of the well known engraving firms were employed to produce the stamps of Guatemala. We were shown essays and proofs engraved and printed by the following concerns: Perkins, Bacon & Co.; American Bank Note Co.; De La Rue; Waterloo and Sons; Messrs. A. Chaix & Co.

The most outstanding feature, however, was a group of original drawings from which the essays and proofs were derived. Trial colors of many of the issues were included. To find a more complete collection of a country's philatelic history would be an extremely rare occasion, as we were shown large die essays and proofs of practically every issue of Guatemala. Mr. Mandos was heartily applauded for his fine showing.

Dr. Brazer then showed, before it was to be broken up, a very unusual collection of U. S. 19th century essays and proofs which he had recently acquired. The exhibits included large die proofs of the 1861 issue; die essays of Draper, Welch & Co. and Baldwin, Adams and Co.; sample stamps of the American B. N. Co. circa 1858; original essays of the 1861 issue by Toppan, Carpenter & Co.; and the Atlantas of 1861 in the five colors. Many of the essays and proofs were from the Earl of Crawford collection.

---

The monthly meeting of Chapter No. 1 for August was canceled due to the Collectors Club being closed for alterations during that period. This was the first regular meeting that we have ever missed.

---

Meeting of September 12, 1951. Members present: Altmann, Blanchard, Brooks, Dr. and Mrs. Brazer, Caposella, Colket, Esternaux, Fernald, Gros, Holton, Lederer, Minuse, Womack, Wray.

Howard Lederer was the exhibitor of the evening and showed his extensive collection of covers, stamps, essays and proofs of the Cape of Good Hope. The stampless covers started with those of the first postal stamping period circa 1792-'95, followed by the first dated cancellation in 1823, the octagonal cancellation which was introduced in 1849, and a number of covers with the triangular type stamp. He then showed essays, proofs and impressions (official reprints) from defaced dies, the latter having been made by Jurgens after having secured permission from the South African Museum. Only four sets (in blocks of six) of these reprints were made, according to Jurgens. Of the later issues, proofs from 1870 thru 1899 (both before and after the hardening of the die) were shown. The stamps, in unused condition, made a comprehensive showing. Many of the items shown were formerly in the Roosevelt and Jurgens collections.

Dr. Brazer then gave a very enlightening talk on the "Schernikow Reprints," tracing them from their source with Toppan, Carpenter & Co. down to the time when Schernikow bought the dies at public auction.

Having been invited to a joint meeting with the Collectors Club and the Scandinavian Club on October 10, several members offered to exhibit their essays and proofs at that time as requested.

---

## Tulsa Chapter No. 5

GLENN R. V. GRIFFITH, *Chairman*

HAZEL COOMBS, *Secretary*

September 21, 1951, 18th regular quarterly meeting, 8:00 P. M., at the home of Glenn R. V. Griffith, 2447 East 20th Street, Tulsa, Oklahoma.

All members were present except G. C. Nordstrom. Guests included Miss Ruth Douglas, Mrs. C. O. Ross, Mrs. T. G. Laney, and our hostess, Mrs. Griffith.

Mr. and Mrs. Laney issued an invitation to hold our December 7th quarterly meeting in their home, which was accepted. Minutes of the June 1, 1951 meeting were read and approved.

T. G. Laney showed us a very fine collection, including some proofs, of United States postal card issues. His collection is complete as to types except No. 4 and No. 17, and to date he has not been able to locate those cards. He gave us a very interesting talk on the history of postal card issues, although he said that he had been considerably hampered in completing his data as very little definite information seems to be available covering the subject.



C. O. Ross made an interesting report of his recent visit to Omaha, Nebraska, and his visit to the Boys Town PhilaMatic Center. He spent some time with D. O. Barrett, of Tulsa, who is now Curator of the PhilaMatic Center and reports that a visit to the Center will be well worth the time. Mr. Ross purchased some very interesting money pieces while away, and we had the privilege of seeing for the first time some of Sweden's 1744 issue of Necessity Money. He exhibited a 2 Daler copper (1744), actual weight  $3\frac{1}{4}$  pounds, and a 4 Daler copper (1723), actual weight  $6\frac{1}{2}$  pounds, and a 1798 copper Stivers piece. We also saw in this collection some India Ring Money made of bronze and silver. He also exhibited four beautiful English gold coins that he has recently acquired. These particular pieces were English pounds and the portraits were of Queen Victoria and King George.

Our hostess served delicious refreshments, after which we adjourned at 11:00 P. M.

## Society Official Business

### Meeting of the Board of Directors, Sept. 12, 1951

Vice-President Smeltzer called the meeting to order at 5.10 p. m., Wednesday, Sept. 12, 1951, at the Collectors Club, New York, N. Y. The directors present were Messrs. Brazer, Blanchard, Britt, Costales, Rich, Gros and Smeltzer, with Mr. Morris arriving later. Proxies were on hand from Messrs. Caldwell, Sisson, Hennan, Mandos and Morris. On roll call by the Secretary, a quorum was established.

On motion duly carried, the minutes of the Board meeting of June 13, 1951, were approved as published in the JOURNAL.

Secretary Blanchard presented applications Nos. 716, 717 and 718. On motion duly carried, these were accepted subject to the usual periods of posting.

Secretary Blanchard presented the resignations of Messrs. Eck, Burgess, Hedley, Horney, H. A. Smith and Charlat. On motion duly carried, they were accepted with regret.

On motion duly carried, the record was ordered changed to show Member No. 699, Charles Waldman, as deceased and not dropped, since he had died before his name was dropped from our roster.

Treasurer Gros reported: Bank Balance, Sept. 10, 1951, with all bills paid, \$3476.12. Members paid to date, 292; contributions by sustaining members to date for this year, \$167.50.

On motion duly carried, Mr. H. F. Johnson, member 567, was reinstated into good standing, since he had paid two years' dues (one year arrears).

On motion duly carried, a bill for \$37.20 for envelopes, etc., purchased by the Treasurer was approved and ordered paid.

A discussion of recruiting circulars which were shown the Board resulted in a motion that 2500 envelopes and letterheads be secured with the new officers' names, after the forthcoming Convention, and that such portions of this supply as needed shall be used for these recruiting letters. This was carried, and Mr. Rich directed to attend to ordering the stationery at the proper time.

An informal discussion of officers and Board members for the ensuing year took place.

At 6.30 p. m., on motion duly carried, the Board adjourned to Toronto, Canada, Tuesday, Sept. 25, 1951.

STEPHEN G. RICH, *Board Recorder*

### Meeting of New Board of Directors, Sept. 25, 1951

The Board of Directors met at 10.35 a. m., Tuesday, Sept. 25, 1951 at the King Edward Hotel, Toronto, Canada. The Directors present were Messrs. Gros, Glass, Blanchard, Brazer, Smeltzer and Rich. At the request of Mr. Smeltzer, Mr. Glass acted as temporary chairman. On roll call by the Recorder, a quorum was established.

The Board received nominations for officers for 1951-52 from the floor, as follows: President, Joseph Mandos; First Vice-President, Chester A. Smeltzer; Second Vice-President, George W. Caldwell; Secretary, Julian Blanchard; Treasurer, Julian F. Gros.

By a separate unanimous vote, each of these was elected. No opposing nominations were made for any office.

After informal decision to leave all appointments for the next Board meeting, when President Mandos could be in attendance, the Board adjourned at 10.33 a. m.

STEPHEN G. RICH, *Board Recorder*

### Meeting of Board of Directors, October 11, 1951

Vice-President Smeltzer called the meeting to order at 5.01 p. m., Wednesday, Oct. 11, 1951, at the Collectors Club, New York, N. Y. The directors present were Messrs. Blanchard, Brazer, Brooks, Gros, Morris, Rich and Smeltzer; with proxies from Messrs. Caldwell, Glass, Mandos and Wray. On roll call by the Secretary, a quorum was established.

The minutes of the Board meeting of Sept. 12 were approved, on motion duly seconded and carried.

The minutes of the 1951 Convention were approved, on motion duly seconded and carried.

The minutes of the Board meeting of Sept. 25 were approved, on motion duly seconded and carried.

It was moved, seconded and unanimously carried, that a florist be directed to telegraph flowers for the funeral of President Mandos' mother, and that a telegram of condolence be sent to Mr. Mandos. Dr. Brazer agreed to attend to the flowers without delay.

Secretary Blanchard presented the resignations of members W. S. Boggs, H. G. Cobb, D. C. Meyerson, Mannel Hahn, A. K. Grimmer, A. R. Witt and J. A. Quigley. On motion duly seconded and carried, all were accepted with regret.

Secretary Blanchard presented applications Nos. 719 through 722, and reinstatements Nos. 463, 567 and 669. On motion duly seconded and carried, it was ordered that these take the usual course.

Treasurer Gros reported that we have 312 members paid up, with 74 still unpaid for the current year and liable to be removed as lapsing unless they pay before the deadline date. He reported the cash balance as \$3379.92 on Oct. 8, 1951; with \$182.50 of contributions received for the current year. He further reported that except for \$10.50 from the July JOURNAL, all advertising has been paid for up to date.

Treasurer Gros presented the Federal Tax Return, showing our status for 1950-51 and establishing our tax-free right for the year. This was examined by Directors Morris and Brooks, found correct when amended in two details, and signed by the appropriate officers for filing at once.

On motion duly seconded and carried, the Secretary was authorized to secure a supply of membership cards. Following action of the Board on Sept. 12, Mr. Rich was directed to have necessary stationery printed and supplied to the various officers. Mr. Rich was also directed to have application blanks for membership printed, as soon as Secretary Blanchard supplies him with copy embodying any desired changes in the form.

Treasurer Gros agreed to report in detail by separate accounts to the Editor, at his earliest convenience, for budgeting purposes.

Appointment of committees and appointive officials was laid over to the first Board meeting at which President Mandos can be present, and the Managing Editor directed to handle the page of officers and committees in the next JOURNAL accordingly.

The report of the Smeltzer Award Committee by Fred Jarrett as chairman was presented, naming Thomas F. Morris as winner.

On motion duly seconded and carried, the Board adjourned at 6.10 p. m.

STEPHEN G. RICH, *Board Recorder*

## Secretary's Report

By DR. JULIAN BLANCHARD, *Secretary*  
1 Sheridan Square, New York 14, N. Y.

### Members Admitted

No.	
713	Lea, William E., 14 Exchange St., Manchester 2, England. (Dealer and Publisher. Essays, Proofs and Color Trials of all British Colonies.)
714	Baughman, Robert W., 739 N. Kansas Ave., Liberal, Kans. (No specialty stated.)
715	Harring, Herbert F., 157 E. 81 St., New York 28, N. Y. (New Zealand.)
716	Price, T. M., 153 Bell Ave., Piedmont, Calif. (No specialty stated.)

### Applications Received

717	Brock, Charles W., 4633 El Campo Ave., Ft. Worth 7, Texas. (Mexico.) By C. W. Brazer.
718	Wilcox, Gaylord P., Puhi, Kauai, T. H. (U. S., Hawaii.) By C. W. Brazer.
719	Kugelman, Louis D., 11 Kenilworth Ave., Toledo 8, Ohio. (Czechoslovakia.) By C. W. Brazer.
720	Edwards, A. Earl, 536 Bayview Ave., Toronto 17, Ontario, Canada. (Canada; Bank Notes.) By Ed Richardson.
721	Binks, B. C., 3350 S. W. Marine Drive, Vancouver, B. C., Canada. (Canada 1868-1870 Issues.) By J. Blanchard.
722	Shure, S. N., 225 W. Huron St., Chicago 10, Ill. (Palestine, Israel.) By J. Blanchard.
723	Kiefaber, W. H., 634 Woods Road, Dayton 9, Ohio. (U. S.) By W. L. Culkin.
724	Schiller, Royal A., 969 S. Lincoln Ave., Salem, Ohio. (U. S. & C. S. A.) By C. W. Brazer.
725	Rider, Col. John F., 480 Canal St., New York 13, N. Y. (Chile.) By C. W. Brazer.

### Restored to Membership

463	Bileski, K., Station B, Winnipeg, Manitoba, Canada.
567	Johnson, H. F., 44 Fleet St., London, E. C. 4, England.
669	Waldmann, Charles, 2747 Western Ave., Park Forest, Chicago Heights, Ill.



## Resignations Accepted

43C	Boggs, Winthrop S.	309	Haverbeck, H. D. S.
606	Burgess, S. M.	645	Hedley, Richard P.
305	Charlat, L. W.	612	Horney, Wm. R.
206	Cobb, Harold G.	696	Meyerson, Daniel C.
607	Eck, J. Bernard	692	Quigley, James A.
626	Grimmer, A. K.	651	Smith, Hunter A.
268	Hahn, Mannel	327	Witt, Alvin R.

## Deceased

669 Waldmann, Charles, April 2, 1951

## Change of Address

708	Brett, George W., to 1414 E. 59 St., Chicago, Ill.
170	Fifield, Edson F., to 1500 N. Ocean Blvd., Pompano Beach, Fla.
578	Hoffman, Mrs. Louise S., to 1095 Park Ave., New York 28, N. Y.
353	Jarrett, Fred, to 135 Victoria St., Toronto 1, Canada.
112	Lidman, David, to 6 Sixth St., Park Ridge, New Jersey.
604	Lobinger, James E., from Troy, N. Y., to 2417 11th Ave., Watervliet, N. Y.
531	Meghrig, Garo M., to 3875 Waldo Ave., Bronx 63, New York, N. Y.
610	Pollack, Dr. Herbert, to 20 E. Jackson Blvd., Chicago, Ill.
75C	Schuman, A. J., from Highland Park, N. J., to 107 Paterson St., New Brunswick, New Jersey.
149	Sloane, George B., to 116 Nassau St., New York 38, N. Y.
659	Spalding, Philip, from New York City to Box 24, Locust, N. J.
184	Steinbrugge, Karl V., add zone number 6.
510	Timmermann, Victor Carl, from Lakehurst, N. J., to ZP2 N. A. F. Glyncro, Brunswick, Ga.

## Enumeration of Membership

Number reported in JOURNAL No. 31	396
Gains	7
Losses	15
Net membership reported in this JOURNAL, No. 32	388

# B. N. A.

## Monthly Auctions

*including*

## Essays & Proofs

Illustrated Catalog

Free on Request

*J. N. Sissons*  
59 Wellington Street West  
Toronto 1, Canada

## S. A. X. O. N. Y. 1855

Printing trials, 1855 issue. One complete sheet of each. Unique in large blocks, but up till now unknown, and therefore never offered before, in sheets 1/2, 2, and 3 Neugrochen .....\$950.00

## GERMANY 1923/25

Specialised collection, Essays, Trials and Designs of Numeral, Portrait and Eagle type. The biggest and most specialised collection of this period ever compiled . . . Superb condition, ready for exhibition. 420 copies .....\$345.00

The above mentioned items have never been offered for sale before, nor have they ever been shown. They form part of one of the most famous German collections in the world. We are proud that our reputation as German specialists has prompted the owner to place these gems into our hands for disposal.

## WALTHAM STAMP CO.

163, Sumatra Road,  
LONDON, N.W.6, ENGLAND.

Members:  
PTS. London. SLP. Paris. GPS. New York.

### Obsolete Bank Notes of Philatelic Interest

From a large general collection of obsolete bank notes there are available a number of duplicates of special interest to stamp collectors.

Of first rank are those with vignettes from the *same dies* (or slightly altered dies) that were used later for stamps. The following stamps thus trace their ancestry to bank notes:

5c 1845 (Washington on New York Postmaster's)  
5c and 10c 1847 (Franklin and Washington)  
1c and 3c 1851 (Franklin and Washington)  
3c and 12c 1851 (Lathe Work)  
1c Carrier 1851 (Eagle)  
2c 1863 ("Black Jack")

Besides these are many other fine and interesting notes having close philatelic association. Some beautiful proofs are also available. They would lend novelty and distinction to any U. S. collection.

Such notes are now being sought after by assay-proof collectors and specialists, to round out their historical studies. But they are not to be had by simply ordering from a stamp dealer.

Inquiries are invited and approvals will be sent upon request.

**J. Blanchard**

1 Sheridan Sq., New York 14, N. Y.

### Proofs and Trial Colors

#### Croatia

Scott Numbers  
All IMPERFORATE

#52 100k Two color trials .....\$ 4  
#B6 4+2k in issued color .....\$ 2  
#B7-10 **Croat Wings** in issued colors....\$ 2  
#B25-27 **Labor Service** 18 trials .....\$10  
#B28 **Arms of Zagreb** 13 trials .....\$12  
#B33-36 **Croat Legion** 44 trials .....\$ 9  
#B42-51 **Red Cross** 45 trials .....\$12  
#B52-55 **Railway Workers** 31 trials ....\$ 8  
#B56-59 **War Victims** 24 trials .....\$ 7  
ditto set of chalky paper ....\$ 6  
#B63 **Ritter Francetic** 3 trials .....\$ 3  
Unissued **Red Cross** 100k 3 trials .....\$ 6  
**Officials.** Set of 18 in issued colors .....\$12

**Austria** Proofs from \$1.00 Available.

**Jim Davis, Ltd.**

40 West Hill, Wembley, England

*The Direct Importers*

Members: BPA London, PTS London, etc.

Cables: DAVIBO, WEMBLEY.

### *Wanted:*

CANADA PENCE

Large and Small  
Cent Issues

Available Selections of:

Canada Revenues  
and revenue proofs

**K. BILESKEI**

Station B

WINNIPEG, CANADA

### Complete 128 Page U. S. CATALOG!

Pictures more than 1000 Stamps!  
Lists and prices all major varieties  
of United States, U. S. Possessions  
and British North America. Most  
dependable market guide in print.  
Invaluable to collectors. Sent for  
only 25c to cover handling and  
postage. Write today!

**H. E. Harris & Co.**

62 Transit Building,

Boston 7, Mass.



# WANTED

Engravings

*and*

Letters

*by*

**ASHER B. DURAND**

*or*

**CYRUS DURAND**

*What Have You?*

**Frank W. Rosell**

90 State St., Albany 7, N. Y.

Interested in  
**PURCHASING**  
Essays and Proofs

of

Canada, New Brunswick,

Newfoundland,

Nova Scotia,

and

Prince Edward Island

---

**Thos. F. Morris**

200 Madison Avenue

26 FLOOR

New York 16, N. Y.

## AUCTION PRIVATE SALE

We are in the market for fine U. S. and Foreign material, either on or off cover. Immediate cash is available for worthwhile properties. We will either purchase your collection outright or advance a substantial amount against sale at auction. If necessary we will travel any distance to view a sizable collection or accumulation. Holdings worth \$10,000 and over preferred.

A. P. S.



S. P. A.

**JOHN A. FOX**

116 Nassau St.,

New York 38, N. Y.

Philatelic Literature

*Bought and Sold*

**Books**

**Magazines**

**Catalogues**

**Articles on Countries**

*Inquiries Invited*

**L. R. STADTMILLER**

137 King Street Asheville, N. C.

## Boston Auction Sales

I hold auctions  
regularly in Boston  
and would  
be glad to send  
Catalogs to  
any Collector  
applying for them.

**DANIEL F. KELLEHER**  
**7 (J) Water Street, Boston 9, Mass.**

## Essays, Proofs *and other* Specialists Material Regularly Offered *in our* Auction Sales

---

*Send For Free Catalogues*

**HUGH C. BARR, INC.**  
38 (J) PARK ROW, NEW YORK 38, N. Y.

## ESTATE OF VINTON E. SISSON

Ex-Director of E. P. S., Charter Member No. 5

## UNITED STATES AND FOREIGN

At Public Auction  
November 29, 30 & December 3

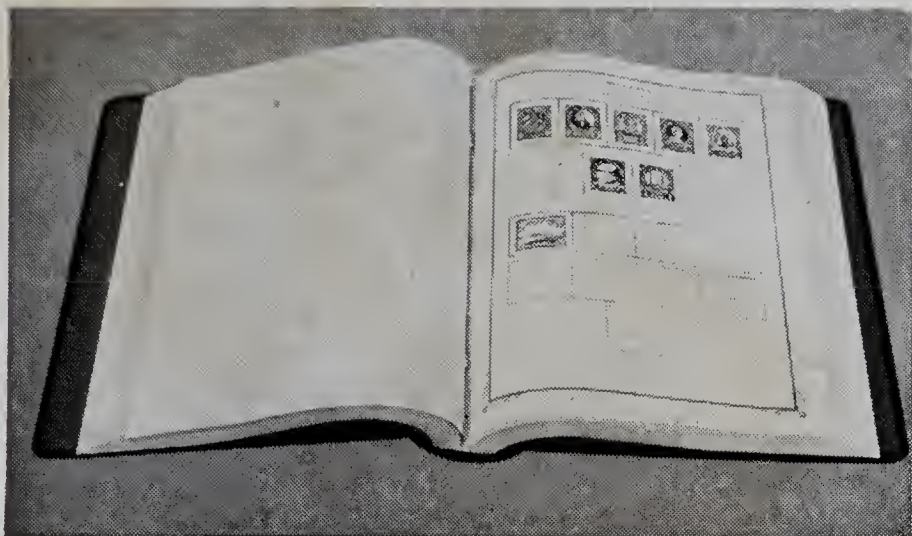
Illustrated Catalog sent free on request.

**VAHAN MOZIAN, INC.**

505 5th Avenue,  
New York 17, N. Y.

*"Our 50th Anniversary Year"*





5 MORE OF  
SCOTT'S 1951  
SPECIALTY  
ALBUMS

ARE READY

(complete through 1951  
Standard Catalogue)

Album Title	Full Album	Supplement	
Great Britain, British Europe and Oceania .....	\$13.00	# 14	\$1.25
British Africa .....	13.00	# 14	1.50
British America .....	12.00	# 14	1.00
British North America (pages only) .....	1.50	# 13	.50
South America (2 binders) .....	24.00	# 14	2.25

Order today from your dealer.

SCOTT PUBLICATIONS, INC.

1 WEST 47th STREET

NEW YORK 19, N. Y.

A LARGE COLLECTION OF  
UNITED STATES  
ESSAYS and PROOFS

*will be offered at*

PUBLIC AUCTION  
in January, 1952

Write for Free Catalog

EUGENE N. COSTALES  
99 Nassau St., New York 38, N. Y.

# Two New Publications



## THE ENCYCLOPAEDIA OF BRITISH EMPIRE POSTAGE STAMPS VOL. III . . . ASIA

This volume is arranged as follows:

- Part I. The Middle East with Palestine, Trans-Jordan, Iraq, Aden and the Persian Gulf.
- Part II. South and Central Asia with India, Ceylon and Burma, etc.
- Part III. The Far East with Malaya, Borneo and Hong Kong, etc.

As in the preceding volumes a comprehensive survey is included on: Postal History, Essays, Proofs and Specimens, Cancellations, Plating, Bibliography, etc., with comprehensive listings of Handstruck and Adhesive Stamps with prices.

**IMMEDIATE DELIVERY**

**Price \$6.00, plus postage.**



## THE CODRINGTON CORRESPONDENCE

By **ROBSON LOWE**

The correspondence that forms the subject of this book was found in 1948 in the famous Codrington house at Dodington, to which so much of it was originally delivered.

The discovery was important for two reasons.

Firstly, for the light it throws on the current affairs of a most interesting century in our history; the waning of power of the great plantations, the wars with France and America, the insurrection of the negroes, the abolition of slavery and negro emancipation, the improvements in the science of planting, the endeavours—marked with increasing success—of the medicos to prevent and cure sickness and epidemics. The practically unknown history of the island colony of Barbuda is an extraordinary record of a feudal fief, much of whose income was derived from the salvage of wrecked ships and their cargo.

Secondly, this correspondence is important to the postal historian for it is the largest continual run from a British colony and covers a longer period than any other recorded "find." The evidence is most helpful for the student of the postal history of any British colony, for the common practice becomes apparent. The fall and recovery of the packet service, the carrying of mail by both private and war ships, the immense variety of handstruck stamps of the West Indies and the Ship Letter Office in Great Britain, and the mysterious anomalies of the postal rates, are all features that will appeal to the collector.

**IMMEDIATE DELIVERY**

**Price \$3.00 plus postage.**

## **ROBSON LOWE LTD.**

PHILATELIC PUBLISHERS

**50 PALL MALL**

**LONDON, S.W.1**

Telephone: Trafalgar 4034

Cables: "Stamps, London"

**LONDON • BOURNEMOUTH • MELBOURNE • BOMBAY • NEW YORK**





THE SECOND PORTION OF THE  
**Admiral Frederic R. Harris**  
COLLECTION OF  
**CEYLON**

*will be auctioned*

**in January or February**

This has been called the world's finest collection of Ceylon. It includes a wealth of choice multiples, covers and rarities, including the 4p dull rose.

In the Spring, the Admiral Harris VICTORIA collection will be offered.

Write Now For Catalogs.

**HARMER, ROOKE & CO., Inc.**

*International Auctioneers of Fine Stamps*

**560 FIFTH AVENUE, NEW YORK 19, N. Y.**



Will  
Break  
This  
Unique  
Block  
of Original  
Plate  
Proofs  
on proof  
paper  
If  
Enough  
Orders  
are  
Received

Prompt  
Requests  
Solicited

Six central right  
margin pairs al-  
ready reserved.

### Prices

Corner blocks	\$200.
Margin blocks	\$150.
2 Interior blocks	\$125.
2 ditto creased	\$100.
4 Interior pairs	\$50.
2 ditto vert. pairs each with hole	\$35.

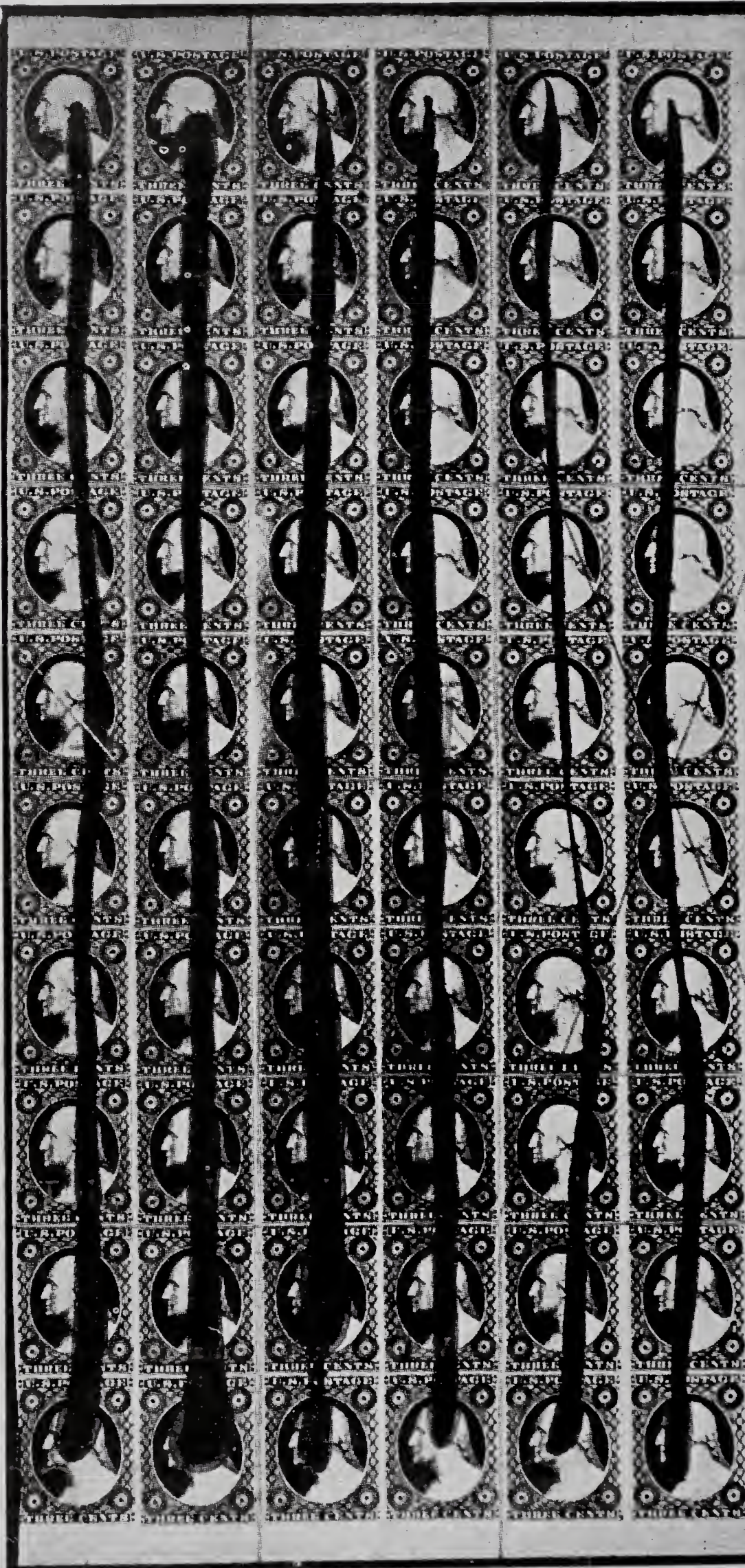
Or

Top or bottom blocks  
of 12 .....\$450.

See

Dr. Chase book p. 169  
and Stamps

July 15, 1950.



Reserved

Clarence W. Brazier

415(A) Lexington Ave., New York 17, N. Y.